ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

THE

MEDEA

OF

EURIPIDES.

EDITED

WITH INTRODUCTION AND NOTES

BY

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PREFACE.

This school-edition of the *Medea* is based upon my larger edition (London: Macmillan and Co. 1881) and upon the works mentioned there in the Introduction. The notes have been completely re-written with a view to the present purpose: much has been added, and much also suppressed or modified. In particular, there will be found little discussion of the text. For this, and for a more full exposition of my own views, the teacher or the advanced student will not, I hope, object to be referred to the former work. The *Analysis* is long, but it has saved at least as many pages of notes, and may perhaps be not the least serviceable part of the commentary. The *Grammatical Index* has been constructed with a purely practical object, and does not of course pretend to completeness: those constructions only have been mentioned to which it seemed desirable to call attention.

I beg to return sincere thanks to the friends and critics who have favoured me with suggestions —I may mention the names of L. Campbell, Robinson Ellis, H. A. J. Munro, B. H. Kennedy, H. Gloël, N. Wecklein, and L. Schmidt; to the last I owe an especial acknowledgment for the very careful recension of my previous book in the *Philol. Anzeiger*, No. 7, p. 358. If my critics should find their views insufficiently recognised or discussed, it is to be attributed not to want of respect but to want of space.

Naturally not much that is new will be found here; something, however, is likely to appear, even upon the most familiar ground, in the course of five or six minute perusals. What there is, either my own or borrowed, may be seen chiefly in the *Analysis* and in the notes on 160, 181, 211, 214, 511, 707, 963, 1221, 1269, 1374.

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ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΤΡΟΦΟΣ.
ΠΑΙΔΑΓΩΓΟΣ.
ΜΗΔΕΙΑ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.
ΚΡΕΩΝ.
ΙΑΣΩΝ.
ΑΙΓΕΥΣ.
ΑΓΓΕΛΟΣ.
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΥΠΟΘΕΣΙΣ.

Ἰάσων εἰς Κόρινθον ἐλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μεῖναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος[1] δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἅρματος δρακόντων πτερωτῶν ὃ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κἀκεῖ Αἰγεῖ τῷ Πανδίονος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς νόστους ποιήσας φησὶν οὕτως·

> αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώοντα,
> γῆρας ἀποξύσασα ἰδυίῃσι πραπίδεσσι,
> φάρμακα πόλλ' ἕψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφοὺς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δέ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς κατακοιμηθῆναι, μελλούσης τῆς νεὼς διαλύεσθαι ὑπὸ τοῦ

[1] An error: see 946, 964.

χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῷ Ἰάσονι τελευτῆσαι αὐτόν.

τὸ δρᾶμα[1] δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος...τοῦ τῆς Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι[2]. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν, καὶ ἡ ἐπεξεργασία[3] 'μηδ' ἐν νάπαισι' καὶ τὰ ἑξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρῆσθαι, ὡς Ὅμηρος·

εἵματα τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκεῖνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεῖ συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία[4].

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὁ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη[5] ἐπὶ Πυθοδώρου ἄρχοντος ὀλυμπιάδος πζ' ἔτει α'[6]. πρῶτος Εὐφορίων, δεύτερος, Σοφοκλῆς, τρίτος Εὐριπίδης Μηδείᾳ, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται[7].

[1] *The plot.* See the *Introduction.* δοκεῖ [ὁ Εὐριπίδης].

[2] Ἑλλάδος βίος and Ὑπομνήματα are antiquarian works by Dikaiarchos and Aristotle respectively.

[3] *climax.* See on 3.

[4] The plot is not found either in Aeschylus or in Sophokles.

[5] *was represented.*

[6] 431 B.C.

[7] Refers apparently to the last mentioned play, the *Reapers.*

INTRODUCTION.

THE legend of Medea, as dramatised by Euripides, was adapted with an important change from the traditions respecting a certain festival, annually celebrated *by the Corinthians* at the temple of Hera on the Cape (Ἥρα Ἀκραία), which was probably not in Corinth proper but lay on the sea-coast over against Sikyon. In the play (see 1378) Medea founds this festival, to compensate the people of Corinth, through the spiritual dignity and other more material advantages connected with the celebration, for the stain of divine blood which she brings upon the land by murdering there her children, the descendants of Helios the Sun-god.

According to the Corinthian story, Medea, the daughter or grand-daughter of the Sun, a magician and prophetess, came to Corinth from the East, and acquired the sovereignty of the city. There her children were put to death, accounts differing as to the manner, but agreeing in this, that Hera, the patron-goddess of Corinth, was thereby offended, and punished the city, in the first place by a plague, and afterwards by a permanent annual tribute of seven boys and girls, who were dedicated for a year to the service of the goddess. It is more than probable that in this,

as in other cases, the symbolic offering had its origin in an actual sacrifice. The Greek Corinth with its patroness Hera absorbed and replaced an old Phœnician city, Ephyre, which must have worshipped the Phœnician moon-goddess after the Phœnician manner with human victims. The attributes of this moon-goddess, her descent from the sun and her powers of magic and prophecy, are represented in the person of Medea, while the rites survived in a more civilized form and under the sanction of a Greek story invented to account for them. To the Greeks Medea was no longer the goddess of the moon, but a favourite and devotee of their own moon-goddess Hekate (see *Med.* 397). The deity of Ephyre, both as the moon and as a Phœnician, was naturally said to have come from the East, and accordingly the later legend had to find a similar origin for her representative. The chief legendary link between East and West was the expedition of the Argonauts; and a place in the Argonaut story was found for the Corinthian moon-worshipper, who was identified with the daughter of Aietes, the son of Helios and king of Kolchis. According to that story, as worked out by a long succession of poets and followed by Euripides, when the Argonauts went to Kolchis, at the bidding of Pelias king of Iolkos, in Thessaly, to fetch the golden fleece, Medea fell in love with their leader Jason, and enabled him by her skill in magic to plough with a yoke of fire-breathing bulls, a feat imposed by her father as a condition for obtaining the object of the quest, and to escape the sleepless dragon by which it was guarded. Then, after murdering her brother

Apsyrtos to prevent pursuit, she fled with Jason to Hellas. They came first to Iolkos, where, to avenge Jason upon his usurping relative king Pelias, she caused the king's daughters to put him to death, persuading them by a successful experiment on a ram that by boiling his body with certain magic herbs he could be restored to youth. In consequence of this murder Jason and Medea fled from Iolkos to Corinth. (See the prologue 1—11, and the speeches of Medea and Jason 465—575.)

But with this ancient legend the play of Euripides deals only by way of allusion. The plot turns entirely upon the adventures of Medea at Corinth, and appears to have been invented for the stage, either by Euripides himself or, according to some authorities, by a preceding poet, Neophron of Sikyon. Starting from the tradition that at Corinth the children of Medea and Jason were put to death, the dramatist made the mother their murderess, and provided a motive for the crime in the unfaithfulness of Jason, who, deserting Medea, makes a new marriage with the daughter (not named) of Kreon, king of Corinth. To punish this ingratitude, Medea, having secured by magic aid the means of escape, and a place of refuge at Athens through the friendship of king Aigeus, contrives by poison the deaths of her rival and of Kreon, and after murdering her children by Jason with her own hands, departs in triumph with their bodies, leaving her husband to desolation and despair. In considering the drawing of character in this play it is important to remember that Medea is no civilized woman of Hellas (*Med.* 1339), but an Oriental

("barbarian") witch, half savage and half divinity. It was this peculiar character which attracted the dramatist, and led him to select her for the murderess in his plot. She is capable of entertaining such crimes, and capable of executing them.

The scene is laid before the house of Medea in Corinth, the decoration of the back-scene representing the house itself, and the orchestra an open space in front of it. The time is morning, the children having just quitted their exercises at the running-ground (46: see also 340, 355). The Chorus are women of Corinth, who feel sympathy with the misfortunes of their neighbour and pay her a visit of condolence. Two actors would be sufficient for all the parts, as there are never more than two speakers upon the stage. According to the Greek method of constructing a tragedy, the story is told by a series of monologues or dialogues separated by lyric songs, sung by the Chorus and accompanied with music and dancing. Here and there the Chorus, represented for this purpose by its leader (*κορυφαῖος*), assumes the part of an actor, conversing with the personages upon the stage or commenting upon what passes there. Some of their songs, in particular that which expresses their distress and agitation at the moment of the murder (1251—1292), appear to have been sung by single voices taking up the sentences in succession [1].

[1] A careful discussion of this point by O. Hense will be found in the *Rheinisches Museum*, Neue Folge, 1876, p. 582.

Analysis.

The play is divided as follows:

Prologue (πρόλογος) 1—130.

An old female servant of Medea, who from her story and from the list of *dramatis personæ* appears to have been her τροφός or attendant from childhood, wearied with vain endeavours to console her mistress, comes out of the house to relieve her feelings by complaining "to earth and heaven" (57). She describes with bitter regret the flight of Medea from her old home to Iolkos, and from Iolkos to Corinth, the recent marriage of Jason with the princess, and the effect of it upon Medea. She is anxious about Medea's health and much alarmed by her strange and menacing behaviour towards her children. Presently the children arrive, escorted by their παιδαγωγός (see on 49). From the conversation of the two servants we learn that there are rumours in the city of a fresh misfortune. King Kreon is said to have resolved on the expulsion of Medea from Corinth. While they are speaking, Medea is heard within, uttering laments and imprecations, which are repeated at the sight of the children (113) as the παιδαγωγός, after warnings to keep his news to himself and be careful of his charges, conducts them into the house.

Entrance of the Chorus (πάροδος) 131—212.

The Chorus, women of Corinth, give an explanation of their arrival, a common feature in a Greek play, technically called τὰ παροδικά. They have heard the cries of Medea, which are repeated from time to time

throughout the scene, and pitying her distress, have come to make enquiries. The nurse briefly describes the situation, and once more lets fall a vague hint of danger (171). The visitors suggest that if Medea could be induced to come out and talk with them it would be safer for the moment and might do her good. The nurse agrees to try her persuasions, wishing at the same time for a more powerful charm: music, she thinks (190), might have helped in such cases, if musicians had not wasted all their skill upon unnecessary accompaniments to the pleasures of the table. When she has left the stage the voice of Medea is heard replying to her supposed expostulations with angry laments (see 204); after a time the sounds subside, Medea, as the sequel shows, having yielded. [The part of the Chorus in this scene is divided into a *προῳδός* or prelude (131—137), a *στροφή* and corresponding *ἀντιστροφή* sung here as elsewhere by the halves of the Chorus respectively, and an *ἐπῳδός* or conclusion.]

First Episode (*ἐπεισόδιον*) in three scenes or sections, (1) Medea and the Chorus-leader, (2) Kreon and Medea, (3) Medea (214—409).

(1) Medea attended by servants (see 820) is led from the house and apologizes to her visitors for her hesitation before meeting them (214—227). She describes her forlorn condition, and protests against the hard destiny of women, who are compelled to choose a husband in ignorance and stake their whole existence upon the choice (228—251). She feels that her friends, having happy homes, can only imperfectly sympathize with her, but is encouraged to hope that

if she forms a plan to avenge herself upon her husband, for the sake of the sex they will not betray it. To this they all consent (267), and are thus morally bound over to the part of acquiescence which they afterwards play, and which, as theatrical usage required their presence throughout the piece, it was practically convenient that they should play.

(2) Kreon, who is to be figured as a very old man, (see 1209), arrives accompanied by guards, and orders Medea to quit the city at once and under his own eyes (269—276). Medea humbly asks the reason (277—281) and is told that the king fears danger to himself, his daughter and Jason, from her skill in black arts and her reported menaces (282—291). Medea exclaims against the disadvantages of learning and the reputation of learning (292—305), which yields no profit (296), and exposes the possessor to dislike in two forms, the *contempt* of the ignorant (298), and the *jealousy* of pretenders to knowledge (300). All this she has long known, but in Kreon she now finds the new hostility of *fear* (σὺ δ' αὖ φοβεῖ με, 306). This fear is needless; with Kreon and his daughter she has no quarrel, and though she will not conceal her resentment against Jason, she knows her helplessness too well to think of revenge (307—315). Kreon replies that a dissembling enemy is even more dangerous than an open, and repeats his commands (316—323). Medea falls at his feet, and after the Greek manner of supplication lays her hands first upon his knees (324) and then upon his arm (339). She entreats and he insists, the dialogue becoming rapid, and almost passing into a personal struggle.

She then begs (336) for a single day to prepare. To this Kreon reluctantly consents (348—356), and with strict injunctions not to exceed the time, leaves her.

(3) The Chorus express compassion for her desperate situation (357—363). Medea, instantly changing her tone, answers them that the delay which the king has been fool enough to grant will be quite enough for her vengeance (364—375). She deliberates upon open violence but decides at first (384) to employ the safer and more familiar method of poison. On second thoughts, she remembers that she has no home and therefore no motive for escaping (386), and resolves to wait a little for the chance of finding a refuge, but in the alternative (392) to seek death and revenge together. She clenches her resolution by recalling once more her dignity and her wrongs, and then addresses herself in earnest to the consideration of her plans (395—409). While she reflects, the Chorus sing the

First Stasimon (410—445). [The *σταςιμὰ* or *σταςιμὰ μέλη* are songs sung by the Chorus in *position* (*στάσις*) upon the orchestra. They are *strophic* (i.e. to a *στροφή* or stanza sung by one half of the Chorus answers a similar stanza or *ἀντιστροφή* sung by the other half), and mark off the main divisions of the action (*ἐπεισόδια*) from one another.]

Nature (they sing) is out of course (410, 411). Treachery and perjury must, after the conduct of Jason, be attributed to the male sex (412, 414), while woman will have her turn of praise (415—420). Poets must give up their favourite theme, the faithlessness of woman; for had the women been poets,

the charge might have been retorted; the past supplies abundant material to both sides (421—430).

Medea lost both home and father by her own fault, now she has lost by misfortune both home and husband, and is become an outcast. Truth and honour have, it seems, departed from Hellas (431—445.)

Second Episode (446—626), Jason, Medea, and the Chorus-leader. Jason enters, and addresses Medea in a cool and somewhat contemptuous tone. Her obstinacy in provoking powerful enemies has cost her a comfortable home, and it is well for her that it is no worse; for his own part, he bears no grudge; he has done his best to save her from herself, and for the sake of old kindness is ready even now to supply her and the children with means for their journey (446—464). Medea replies with a torrent of invective. She is glad that his impudence in facing her has given her the opportunity of speaking her mind (465—474). She reminds him that she saved his life (475) and avenged his wrongs (483), in return for which he has broken his solemn oath and, though a father, deserted his wife and children for the sake of indulging a new passion (488—498). With an ironical assumption of friendly confidence (499) she requests his advice as to her future course. Is not every home that she has had now closed against her by injuries done for his sake (499—508)? Her exile will publish his gratitude and doubtless redound to his credit (509—515). Bad metal is proved by testing; why is there no touchstone for bad men? (516—519). The Chorus stand shocked and helpless, their leader re-

marking that the quarrel of old lovers is without remedy (520, 521). Jason, however, is at no loss for a reply. After a sneer at his wife's "plague of tongue" (γλωσσαλγία 525), he observes that if she saved his life it was because she could not do without him. His thanks are due therefore not to her but to Love (526—531). And, waiving that, she has been more than paid in exchanging a brutal and obscure existence among savages, who could not appreciate her, for renown and a decent life in civilized Hellas (532—544). As for the charge that he has sacrificed her to his new love—on the contrary, his conduct has proved that he can both use his wits (σοφὸς) and control his inclinations (σώφρων) in order to obtain the power to protect her and his children (545—550). He is neither weary of Medea nor in love with the princess, but having though an exile had the happiness to please her, he has grasped the chance of raising himself, Medea and his family by means of the connexion from poverty to opulence. The prudence of this any one might see; but a woman, where her love is concerned, can see nothing else, and Medea is like the rest (551—575).

The Chorus-leader is staggered by Jason's pleading, and doubts her own judgment (κεἰ παρὰ γνώμην ἐρῶ 577), though she cannot admit that treachery is to be excused (576—578). But Medea is not to be embarrassed by subtleties. She does not agree with the common opinion that ingenuity in argument is useful to a villain. On the contrary, his confidence in his powers of misrepresentation makes him incautious in offending, and in the end exposes him to shame (579

—583). Let Jason, if he can, answer this—why, if his new marriage was so well-meant, he did not seek her consent to it? "Your present behaviour," replies Jason, "answers why." Medea repeats her charge, and Jason his denial, and arguments are exchanged for insults, till Jason (609) abruptly terminates the interview by repeating his offer of assistance; Medea indignantly refuses; Jason simply remarks that the responsibility is now hers and not his, and leaves without adieu, Medea flinging a taunt and a threat after him as he goes, and then relapsing into meditation (610—626).

Second Stasimon (627—662). The painful scene just past, the humiliation of Jason and the fury of Medea, suggests to the Chorus a prayer to be saved from the excesses of Love (627—642), and from the dangers of exile (643—652), of which they have before them a miserable example (653—656). They conclude with a curse upon ingratitude (657—662).

Third Episode in two scenes, (1) Aigeus and Medea, (2) Medea and the Chorus (663—823).

(1) Aigeus, king of Athens, arrives at Corinth by accident. He is on his way home from Delphi, where he has been consulting the oracle respecting his childlessness, and is going to Troizen, in the north-eastern corner of Peloponnesos, to submit to the wisdom of Pittheus, king of Troizen, the answer he has received. Medea is well known to him (677, compare 539) and he salutes her with great respect. After a dialogue which discloses these facts (663—687), Medea emphatically wishes him blessing and good-speed (688). Her tone awakens his attention; he notices the

signs of grief in her face and enquires the cause (689). In a rapid alternation of question and answer Medea acquaints him with her wrongs (690—708), and follows up the impression produced by imploring him, upon her knees, to give her an asylum in Athens. In return she promises by her arts to put an end to his childlessness (709—718). Aigeus, a kindly but cautious personage, thoroughly Greek in his prudent religion and benevolent selfishness (see 720), is tempted to consent, but gives Medea to understand that he will run no risk of offending his ally, the king of Corinth. Once in Athens, she would have (according to Greek "international law") the right of a suppliant, and her enemies could not complain if she were protected; but in getting to Athens she must shift for herself (719—730). Medea accepts the terms but—here a difficulty arises. Medea knows, though Aigeus does not, that she intends before leaving Corinth to murder this very ally and his daughter. She foresees the pressure which the Corinthians will put upon Aigeus to give her up, and desires to lay him under the strongest possible obligation not to do so, the obligation of an oath. At the same time she is unwilling to betray suspicion in the very act of invoking his generosity. She puts her request, therefore, in the form of a suggestion for *his* benefit. Her enemies are powerful, and it will be well for him as a man of honour to secure himself against yielding by providing himself beforehand with a good answer to them. He will be better able to resist, if he can say "I have sworn", than if he can merely say "I have promised" (734—740). Aigeus drily compliments her

on her "diplomatic foresight", but agrees that for him —and for her—it will be safer that he should swear (741—745), which accordingly he does, Medea dictating the oath (746—755), and then somewhat abruptly departs. The Chorus pray for his safe return and the fulfilment of his desires, and pronounce him "a worthy man".

(2) Medea, having now secured the refuge for which (see 390) she was looking, exults in the near prospect of revenge (764—771). She opens her plans to the Chorus, begging them, in her fierce impatience, to "take the tale unsweetened", or to use our English metaphor "unvarnished" (773): she will recall Jason, and by feigned submission obtain leave to send her children to the bride with a complimentary gift of a wreath and robe, under pretence of procuring, for them only, remission of the sentence of banishment. The gifts will be poisoned, and if the bride puts them on, she dies (774—789). Next, to complete the ruin of Jason's home, she will slay her own children and fly. Revenge is now her one possible good (798), and that she will have (790—810). The Chorus-leader attempts to protest, but Medea (819) declines discussion, and despatches an attendant, probably the Nurse, to fetch Jason.

[An interesting question arises here as to the stage-representation of the play. *When is the preparation of the poisoned wreath and poisoned robe supposed to take place?* At 789 Medea distinctly speaks of it as yet to be done—τοιοῖσδε χρίσω φαρμάκοις δωρήματα (see the note on 963): at 950 it must be assumed that the gifts are lying in the house, easily ac-

cessible, and already charged with the deadly cosmetic.

Even if we neglect the words just quoted, or put a forced meaning on χρίσω δωρήματα, such as *the gifts will be anointed*, it is still impossible to suppose, either that Medea kept them always ready, or that she has prepared and laid them out before the commencement of the action. As to the first supposition, Medea would not long have retained her reputation for subtlety, if decorations, so tempting that no woman could refuse to put them on and so pernicious that the wearer must almost immediately die, had been commonly left in a place where a servant could find them at a moment's notice and without directions. Moreover the account of the death of the victims (1167—1219), marvellous enough in any case, is not even credible as fiction, unless the poison was and remained liquid; this is confirmed by the manner in which, from the circumstances and other evidence, we should infer that it was applied and concealed (see the note above-mentioned): and if so, it cannot have been applied very long before. By assuming that the preparation was performed in the early morning before the play commences, we no doubt avoid these objections, but it is difficult to believe that this is what the poet intended, when we find Medea, after the *unforeseen* sentence of banishment has forced her to action, still balancing the advantages of poison and dagger (376), and deciding for poison only after the *unforeseen* visit of Aigeus. It remains then to accept 789 in its plain sense, and we are then confronted with the necessity that *between* 789 *and* 950 *Medea*

must leave the stage. In the case of Sophokles' *Trachiniæ* a similar necessity is carefully provided for, and the time required for the operations of Deianira is assumed to elapse during a Choric song (Soph. *Trach.* 497—530) so constructed as not to demand her presence. If Euripides had arranged his *Medea* so as to make the story visibly impossible, we could scarcely have failed to hear of the blunder from Aristophanes, Aristotle and the other critics and satirists whom his popularity excited, and who pick or try to pick more than one hole in this very play. We conclude therefore that during the *Third Stasimon* (824—865), the only opportunity within the two limits, Medea retires to her "Colchian laboratory," as Horace has called it. But ἔτι οὐ σμικροὶ πόνοι—this seemingly simple solution has no small difficulties of its own. At the end of the *Third Stasimon* Jason evidently finds Medea already on the stage, and more than this, the latter part of the song, we might say the whole, is addressed to her. It is true that in the *Fifth Stasimon*, sung while Medea in the house is murdering the children, the third person (ἀλλά νιν, ὦ φάος διόγενες, κάτειργε 1258) is exchanged for the second (μάταν ἄρα γένος φίλιον ἔτεκες 1262), but there is an obvious difference between these exclamations and the urgent pleading of μὴ πρὸς γονάτων σε πάντῃ πάντως ἱκετεύομεν τέκνα φονεύσῃς (855). Here the Chorus, it would seem, throw themselves before Medea's feet. It would be almost ludicrous to imagine that she is not to be seen.

It might perhaps occur for a moment that the infusion of the poison may take place by magic with-

out Medea's hand, but it is, I think, sufficient to raise the notion and dismiss it. So astounding a feat, performed and passing without remark, would throw the sudden miracle of the dragon-chariot (see hereafter) completely into the shade. Critics have not spared the chariot; but at least Medea has a time given her (1282—1316) in which to obtain it from Helios. Part of this interval (1282—1292), being mere musical moralizing with no dramatic import, we may, according to the stage-practice of Athens, suppose of any convenient length—all the three tragedians put whole battles into a few stanzas—and besides, who shall prescribe the rapidity of the Sun-god?

It must be left then in doubt, a doubt in some ways more instructive than certainty, how the course of the story was here visibly represented. The fact is, and the closer we study our texts, the more plainly it will appear, that we know little of the practical arrangements of the Greek theatre. If a conjecture is to be hazarded, we might reasonably guess that the interval covered by the *Third Stasimon* comprised something more than the recitation of the song given in our texts, music perhaps or a dance, and that during this "something more" Medea was absent from the scene[1]].

[1] I have assumed throughout the above that the MSS. χρίσω in 789 is, and I think the whole play shows it to be, correct. If we could suppose the reading to be τοιοῖσδ' ἔχρισα φαρμάκοις, it would be *possible* to place the poisoning in the *First Stasimon* (410—445), when Medea's presence on the stage does not seem to be absolutely required. But at that time

Third Stasimon (824—865). The prospect of Medea's flight to Athens gives an opportunity (useful to a poet desirous to please an Athenian audience) for introducing the praises of that city—the ancient splendour of her citizens, descended by two lines from two gods, Earth and the Athenian river Kephisos (824—835), concerning which last the Chorus relate a legend, signifying that Athens is the home of the Arts (836—845). How can such a city give hospitality to the murderess of her children (846—850)? They implore Medea to abandon her purpose (851—865,

Fourth Episode (866—975). Medea and Jason.

The servant returns bringing Jason, who asks what Medea has to say. She apologises humbly for her late peevish and unreasonable conduct. Cooler reflexion has shewn her the wisdom of the new marriage (872—883), which is so much for her good that she ought to have rejoiced in it as her own (884—888). Jason must remember that she is a woman, and not be hard upon her (889—893). [The speech is constructed with admirable skill as an appeal both to Jason's vanity and his better feelings. He is at once overcome, and shows it, as appears from the sequel, both by his manner and by his silence. It is plain that between 893 and 894 there is a 'tableau.' Probably Jason raises Medea into his arms.] She summons the children, who are brought by the παιδαγωγός from the house, to witness the reconciliation,

Medea has not resolved upon the use of poison definitely, but only in the less probable of two alternatives.

and at the sight of them bursts into tears—of emotion, she explains (894—905), the Chorus weeping with her (906—907). "Let bye-gones be bye-gones," says Jason (908—913), and begins to anticipate the restoration of the children to Corinth (914—921). At this Medea weeps again, much to Jason's surprise. She checks herself hastily and turns (932) to another subject. Will not Jason entreat the king that the children may remain? Jason hesitates (940); Medea, who has calculated on his reluctance, instantly suggests that he should send his bride to her father instead; Jason catches at the proposal (944) and observes jocosely that "with her he is likely to succeed." "No woman can resist you," replies Medea, adding, "and I shall reinforce you with a present." While the wreath and robe are being brought from the house she dwells, to avert suspicion, upon their peculiar value as being the gift of the Sun-god (946—955). Jason ridicules the needless waste, but Medea urges that a gift never comes amiss, and despatches the children, accompanied by Jason and the παιδαγωγός (see 1003), upon their mission.

Fourth Stasimon (976—1002). [Between the Fourth and Fifth Episode some time, perhaps as much as half-an-hour, is supposed to elapse. During this the children go to the house occupied by Jason and the princess, where they are received with much delight by Jason's servants (see 1140), and conducted to the women's apartments. The princess is at first indignant, but overcome by the presents gives way and consents to prefer Jason's petition to her father. From 1002 it would appear that she actually does so

and prevails. Jason retires with the children, who are reconducted by the παιδαγωγός to Medea. Whether Medea remains at her door the whole time, or retires and returns, does not appear from the text and is not important.]

The Chorus, in a very beautiful little song, lament the fatal deeds about to be accomplished.

Fifth Episode in five scenes (1) παιδαγωγός and Medea, (2) Medea, (3) *Interlude* sung or recited by the Chorus-leader, (4) Medea and a Servant of Jason (ἄγγελος), (5) Medea(1003—1250).

(1) The παιδαγωγός entering with the children, announces the success of the embassy, and is surprised at Medea's manner of receiving the news, which however he attributes to her grief at separating from her children. She sends him in (1002—1020).

(2) Medea's farewell to her children (1021—1080). [This celebrated monologue is remarkable not only for the powerful representation of the contest between the desire of vengeance and maternal love, but also for the Attic subtlety of its double meaning, the language being applicable either to Medea's supposed intention of leaving her children in Corinth or to her real intention of murdering them. See the notes. At 1055 there is a 'fausse sortie': Medea orders the children in, and speaks as if on the very point to follow them and execute her purpose, but wavers again. Then, suddenly remembering the princess (1063), she embraces them passionately once more, and sends them hastily into the house (1076). At the conclusion of the speech Medea either remains on the watch, or perhaps leaves the stage in the direction

of Jason's house as if looking anxiously for tidings, (see 1116).

(3) Here, at the crisis of the play, the stage being probably clear, the action is suspended by a solemn pause, during which the events narrated in 1167—1221 are supposed to take place. The anapæstic recitative here delivered by the Chorus or their leader (1081—1115) *is no part of the drama*, and contains no allusion to the events of it, though the subject—the trials of parents and advantages of the childless—is vaguely suggested by the story.

(4) Medea suddenly returns. She sees a servant of Jason coming at full speed. In a moment he rushes upon the stage, shrieking to her to fly. Medea calmly asks the reason, and on hearing that Kreon and his daughter are dead, requests the astonished servitor to oblige her with a fuller version of his agreeable news (1134. The cause of her security appears in the sequel.) This introduces the ῥῆσις or *narrative* (1136—1221), usually found in the plays of Sophokles and Euripides. The personage delivering it was called technically the ἄγγελος or *reporter*. The story, which comprises the visit of the children to the princess, her death, and that of Kreon, is, even for Euripides, remarkably graphic, but the conclusion (1222—1230) petty and pedantic. At 1230 the Servant leaves the stage.

(5) During the words of the Chorus-leader (1231—1235) Medea is nerving herself for the murder of the children. She briefly announces her final resolution to the Chorus (1236—1241), spurs herself to the deed with a few sharp sentences, and then, with a cry

of desperation, enters the house and shuts the door (1250; see 1313).

Fifth Stasimon (1251—1292, probably distributed among single voices). The Chorus, overawed by Medea's mien and prohibition (see 1054), stand without, praying wildly for divine interference (1251—1260), and warning the murderess that she will repent hereafter (1261—1270). The cries of the children are heard within, first two voices, then a single voice. All being over, the Chorus moralize upon the unexampled horror of the act (1279—1292), observing (1282—1289) that in the only such murder hitherto recorded the murderess condemned herself by suicide.

Exodos. Exit or Conclusion, in two scenes (1) Jason and the Chorus-leader, (2) Medea and Jason (1293—1414).

(1) Jason enters in haste accompanied by servants (see 1314). He asks for Medea, but stops himself, observing that her punishment is in other hands (1302) and it will be difficult to save even his children from the relatives of the murdered king and princess. Hearing the appalling truth, which is twice told before he can comprehend it, he is about to open the door when

(2) Medea appears above (1317), with the bodies of the children in a chariot drawn by dragons[1], the gift of the Sun-god. She defies him, and he answers with cursing and reproach. Medea treats his invective with disdain (1351), triumphs over his helplessness, and

[1] We learn this from the ancient commentary and introduction to the play.

retorts insult for insult (1361—1376). Finally she refuses his request for the restoration of the bodies (1377), for which she proposes to find a place of burial safer than Corinth (1378). Upon this the storm of mutual rage breaks out again, the verse changing (1389) to the anapæstic march with which the Chorus usually accompany their exits. Here the frightened women apparently steal away in silence, and in the wild imprecations of Jason the scene concludes[1].

Such is the framework of this famous drama, which from its production to the present day has been studied and praised by an almost unbroken succession of admirers. This popularity must be attributed, certainly not to any charm in the characters,—for though drawn with much truth to nature they are, with the unimportant exceptions of Aigeus and the servants, all unpleasing,—nor to delight of the imagination,—for there is a severe parsimony of 'poetic colour,'—but to the sustained effect of the dramatic situations and the unsurpassed finish of the language. Terseness point and elegance prevail throughout, and there is scarcely a rough verse or a slovenly phrase from beginning to end. At the commencement of the Peloponnesian war (the *Medea* was first exhibited in 431 B.C.), this sort of merit, then a new discovery, was fast coming to be considered at Athens as the highest in art, and for a few generations after his own the name of "the golden Euripides" was synonymous with literary perfection. The worship of this fresh enthu-

[1] The 'tag' at the end (1415—1419), which is found in four other plays, has no connexion with this, and evidently does not belong to it.

siasm can never be rendered again, and will not even be fully comprehended just now. Our taste is perhaps rather for depth, any depth. In Euripides there is often both an upper current of meaning and an under-current, but both are transparently clear, and clear-ness is easily taken for shallowness. However, as long as men find interest in speech, so long, we may anticipate, will the masterpieces of Euripides continue to be, as they have been, among the first commended to the attention of the student. And "for unity of general effect no plays in the world excel the Hippo-lytus and the Medea."

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὤφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἁνδάνουσα μὲν
[φυγῇ πολίτων ὧν ἀφίκετο χθόνα]
αὐτή τε πάντα συμφέρουσ' Ἰάσονι—
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ—
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὑτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γήμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.
Μήδεια δ' ἡ δύστηνος ἠτιμασμένη

βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιάς,
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἵας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφεῖσ' ἀλγηδόσι,
τὸν πάντα συντήκουσα δακρύοις χρόνον,
ἐπεὶ πρὸς ἀνδρὸς ᾔσθετ' ἠδικημένη,
οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
πρόσωπον· ὡς δὲ πέτρος ἢ θαλάσσιος
κλύδων ἀκούει νουθετουμένη φίλων,
ἢν μή ποτε στρέψασα πάλλευκον δέρην
αὐτὴ πρὸς αὑτὴν πατέρ' ἀποιμώζῃ φίλον
καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὕπο
οἷον πατρῴας μὴ 'πολείπεσθαι χθονός.
στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
πάσχουσ'· ἐγᾦδα τήνδε, δειμαίνω τέ νιν·
[μὴ θηκτὸν ὤσῃ φάσγανον δι' ἥπατος,
σιγῇ δόμους ἐσβᾶσ', ἵν' ἔστρωται λέχος
ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ,
κἄπειτα μείζω ξυμφορὰν λάβῃ τινά.]
δεινὴ γάρ· οὔτοι ῥᾳδίως γε συμβαλὼν
ἔχθραν τις αὐτῇ καλλίνικον οἴσεται.
ἀλλ' οἵδε παῖδες ἐκ τρόχων πεπαυμένοι
στείχουσι, μητρὸς οὐδὲν ἐννοούμενοι
κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν

ἕστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
ΤΡ. τέκνων ὀπαδὲ πρέσβυ τῶν Ἰάσονος,
χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται.
ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνος
ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοὐρανῷ
λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
ΠΑ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;
ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοὐδέπω μεσοῖ.
ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε·
ὡς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.
ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.
ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν·
σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.
ΠΑ. ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθών, ἔνθα δὴ παλαίτεροι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.
ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;
ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοὐκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.
ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
ΠΑ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.
ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;

ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἁλίσκεται.
ΠΑ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε,
ὡς πᾶς τις αὑτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ;
ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὡς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένῃ.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασείουσαν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθρούς γε μέντοι, μὴ φίλους, δράσειέ τι.

ΜΗΔΕΙΑ.

ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν.
ΤΡ. τόδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύσατε θᾶσσον δώματος εἴσω,
καὶ μὴ πελάσητ' ὄμματος ἐγγὺς,
μηδὲ προσέλθητ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νυν χωρεῖθ' ὡς τάχος εἴσω.
δῆλον δ' ἀρχῆς ἐξαιρόμενον
νέφος οἰμωγῆς ὡς τάχ' ἀνάψει
μείζονι θυμῷ· τί ποτ' ἐργάσεται
μεγαλόσπλαγχνος δυσκατάπαυστος
ψυχὴ δηχθεῖσα κακοῖσιν;
ΜΗ. αἰαῖ,

ἔπαθον τλάμων ἔπαθον μεγάλων
ἄξἰ ὀδυρμῶν· ὦ κατάρατοι
παῖδες ὄλοισθε στυγερᾶς ματρὸς
ξὺν πατρὶ, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἰώ μοί μοι· ἰὼ τλήμων·
τί δέ σοι παῖδες πατρὸς ἀμπλακίας
μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,
τέκνα, μή τι πάθηθ' ὡς ὑπεραλγῶ.
δεινὰ τυράννων λήματα, καί πως
ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,
χαλεπῶς ὀργὰς μεταβάλλουσιν.
τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
κρεῖσσον· ἔμοιγ' οὖν ἐπὶ μὴ μεγάλοις
ὀχυρῶς εἴη καταγηράσκειν.
τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
τοὔνομα νικᾷ, χρῆσθαί τε μακρῷ
λῷστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
οὐδένα καιρὸν δύναται θνητοῖς·
μείζους δ' ἄτας ὅταν ὀργισθῇ
δαίμων οἴκοις ἀπέδωκεν.

ΧΟΡΟΣ.

ἔκλυον φωνὰν, ἔκλυον δὲ βοὰν
τᾶς δυστάνου Κολχίδος· οὐδέ πω
ἤπιος; ἀλλ', ὦ γεραιὰ, λέξον.
ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου βοὰν
ἔκλυον· οὐδὲ συνήδομαι, ὦ γύναι,
ἄλγεσι δώματος. εἰπέ, τί μοι, φίλα, κέκρανται;

ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τάδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
ἡ δ' ἐν θαλάμοις τήκει βιοτὴν

δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.
ΜΗ. αἰαῖ,
διά μου κεφαλᾶς φλὸξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος;
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγερὰν προλιποῦσα.
ΧΟ. ἄϊες, ὦ Ζεῦ καὶ γᾶ καὶ φῶς, στρ.
ἰαχὰν οἵαν ἁ δύστανος
μέλπει νύμφα;
τίς σοί ποτε τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύσει θανάτου τελευτά·
μηδὲν τόδε λίσσου.
εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε· μὴ χαράσσου·
Ζεύς σοι τάδε συνδικήσει.
μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.
ΜΗ. ὦ μεγάλα Θέμι καὶ πόσις, ἄρτι με
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,
οἵ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν.
ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
αἰσχρῶς, τὸν ἐμὸν κτείνασα κάσιν.
ΤΡ. κλύεθ' οἷα λέγει κἀπιβοᾶται
Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὅρκων
θνητοῖς ταμίας νενόμισται;
οὐκ ἔστιν ὅπως ἔν τινι μικρῷ

δέσποινα χόλον καταπαύσει.
ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἁμετέραν ἀντ.
ἔλθοι, μύθων τ' αὐδαθέντων
δέξαιτ' ὀμφάν,
εἴ πως βαρύθυμον ὀργὰν
καὶ λῆμα φρενῶν μεθείη.
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.
ἀλλὰ βᾶσά νιν
δεῦρο πόρευσον οἴκων
ἔξω· φίλα δ' εἰ τάδ', αὔδα·
σπεῦσον δέ τι πρὶν κακῶσαι
τοὺς ἔσω·
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.
ΤΡ. δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·
μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμωσὶν, ὅταν τις
μῦθον προφέρων πέλας ὁρμηθῇ.
σκαιοὺς δὲ λέγων κοὐδέν τι σοφοὺς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἁμάρτοις,
οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
ἐπί τ' εἰλαπίναις καὶ παρὰ δείπνοις
ηὕροντο, βίου τερπνὰς ἀκοάς,
στυγίους δὲ βροτῶν οὐδεὶς λύπας
ηὕρετο μούσῃ καὶ πολυχόρδοις
ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
δειναί τε τύχαι σφάλλουσι δόμους.
καίτοι τάδε μὲν κέρδος ἀκεῖσθαι
μολπαῖσι βροτούς· ἵνα δ' εὔδειπνοι
δαῖτες, τί μάτην τείνουσι βοήν;

τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὑτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟ. ἰαχὰν ἄϊον πολύστονον γόων,
λιγυρὰ δ' ἄχεα μογερὰ βοᾷ
τὸν ἐν λέχει προδόταν κακόνυμφον·
θεοκλυτεῖ δ' ἄδικα παθοῦσα
τὰν Ζηνὸς ὁρκίαν Θέμιν, ἅ νιν ἔβασεν
Ἑλλάδ' ἐς ἀντίπορον
δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
πόντου κλῇδ' ἀπέραντον.

ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
μή μοί τι μέμφησθ'. οἶδα γὰρ πολλοὺς βροτῶν
σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
τοὺς δ' ἐν θυραίοις, οἱ δ' ἀφ' ἡσύχου ποδὸς
δύσκλειαν ἐκτήσαντο καὶ ῥᾳθυμίαν.
δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
ὅστις πρὶν ἀνδρὸς σπλάγχνον ἐκμαθεῖν σαφῶς
στυγεῖ δεδορκώς, οὐδὲν ἠδικημένος·
χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει,
οὐδ' ἀστὸν ᾔνεσ' ὅστις αὐθάδης γεγὼς
πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε
ψυχὴν διέφθαρκ'· οἴχομαι δὲ καὶ βίου
χάριν μεθεῖσα κατθανεῖν χρῄζω, φίλαι.
ἐν ᾧ γὰρ ἦν μοι πάντα γιγνώσκειν καλῶς,
κάκιστος ἀνδρῶν ἐκβέβηχ' οὑμὸς πόσις.
πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει
γυναῖκές ἐσμεν ἀθλιώτατον φυτόν·
ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
πόσιν πρίασθαι δεσπότην τε σώματος
λαβεῖν· λαβεῖν γὰρ οὐ—τόδ' ἄλγιον κακόν·
κἀν τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν

ἢ χρηστόν· οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
γυναιξὶν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
ἐς καινὰ δ' ἤθη καὶ νόμους ἀφιγμένην
δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
ὅτῳ μάλιστα χρήσεται ξυνευνέτῃ.
κἂν μὲν τάδ' ἡμῖν ἐκπονουμέναισιν εὖ
πόσις ξυνοικῇ, μὴ βίᾳ φέρων ζυγὸν,
ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεών.
ἀνὴρ δ' ὅταν τοῖς ἔνδον ἄχθηται ξυνὼν,
ἔξω μολὼν ἔπαυσε καρδίαν ἄσης·
[ἢ πρὸς φίλον τιν' ἢ πρὸς ἥλικα τραπείς]
ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορὶ,
κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα
στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
ἀλλ' οὐ γὰρ αὑτὸς πρὸς σὲ κἄμ' ἥκει λόγος·
σοὶ μὲν πόλις θ' ἥδ' ἐστὶ καὶ πατρὸς δόμοι
βίου τ' ὄνησις καὶ φίλων κοινωνία,
ἐγὼ δ' ἔρημος, ἄπολις οὖσ' ὑβρίζομαι
πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελῃσμένη,
οὐ μητέρ', οὐκ ἀδελφὸν, οὐχὶ συγγενῆ
μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
ἥν μοι πόρος τις μηχανή τ' ἐξευρεθῇ,
πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν,
[τὸν δόντα τ' αὐτῷ θυγατέρ' ἥν τ' ἐγήματο]
σιγᾶν. γυνὴ γὰρ τἄλλα μὲν φόβου πλέα,
κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
ὅταν δ' ἐς εὐνὴν ἠδικημένη κυρῇ,
οὐκ ἔστιν ἄλλη φρὴν μιαιφονωτέρα.
ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,

Μήδεια. πενθεῖν δ' οὔ σε θαυμάζω τύχας.
ὁρῶ δὲ καὶ Κρέοντα, τῆσδ' ἄνακτα γῆς,
στείχοντα, καινῶν ἄγγελον βουλευμάτων.

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγου
τοῦδ' εἰμὶ, κοὐκ ἄπειμι πρὸς δόμους πάλιν,
πρὶν ἄν σε γαίας τερμόνων ἔξω βάλω.
ΜΗ. αἰαῖ· πανώλης ἡ τάλαιν' ἀπόλλυμαι.
ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
κοὐκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως,
τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;
ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπέχειν λόγους,
μή μοί τι δράσῃς παῖδ' ἀνήκεστον κακόν.
ξυμβάλλεται δὲ πολλὰ τοῦδε δείματος·
σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις,
λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
κρεῖσσον δέ μοι νῦν πρός σ' ἀπεχθέσθαι, γύναι,
ἢ μαλθακισθένθ' ὕστερον μεταστένειν.
ΜΗ. φεῦ φεῦ·
οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·

χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῆ.
σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
δόξεις ἀχρεῖος κοὐ σοφὸς πεφυκέναι·
τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
σοφὴ γὰρ οὖσα τοῖς μέν εἰμ' ἐπίφθονος,
[τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου]
τοῖς δ' αὖ προσάντης εἰμὶ κοὐκ ἄγαν σοφή.
σὺ δ' αὖ φοβεῖ με μή τι πλημμελὲς πάθῃς.
οὐχ ὧδ' ἔχει μοι—μὴ τρέσῃς ἡμᾶς, Κρέον—
ὥστ' ἐς τυράννους ἄνδρας ἐξαμαρτάνειν.
σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
ἐᾶτέ μ' οἰκεῖν· καὶ γὰρ ἠδικημένοι
σιγησόμεσθα, κρεισσόνων νικώμενοι.

ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
ὀρρωδία μοι μή τι βουλεύῃς κακὸν,
τοσῷδε δ' ἧσσον ἢ πάρος πέποιθά σοι·
γυνὴ γὰρ ὀξύθυμος, ὡς δ' αὔτως ἀνὴρ,
ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός.
ἀλλ' ἔξιθ' ὡς τάχιστα, μὴ λόγους λέγε·
ὡς ταῦτ' ἄραρε, κοὐκ ἔχεις τέχνην ὅπως
μενεῖς παρ' ἡμῖν, οὖσα δυσμενὴς ἐμοί.

ΜΗ. μὴ, πρός σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ.

ΜΗ. ἀλλ' ἐξελᾷς με, κοὐδὲν αἰδέσει λιτάς;

ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.
ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.
ΜΗ. φεῦ φεῦ· βροτοῖς ἔρωτες ὡς κακὸν μέγα.
ΚΡ. ὅπως ἄν, οἶμαι, καὶ παραστῶσιν τύχαι.
ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ᾽ ὃς αἴτιος κακῶν.
ΚΡ. ἕρπ᾽, ὦ ματαία, καί μ᾽ ἀπάλλαξον πόνων.
ΜΗ. πονοῦμεν ἡμεῖς κοὐ πόνων κεχρήμεθα.
ΚΡ. τάχ᾽ ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ.
ΜΗ. μὴ δῆτα τοῦτό γ᾽, ἀλλά σ᾽ αἰτοῦμαι, Κρέον.
ΚΡ. ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.
ΜΗ. φευξούμεθ᾽· οὐ τοῦθ᾽ ἱκέτευσα σοῦ τυχεῖν.
ΚΡ. τί οὖν βιάζει κοὐκ ἀπαλλάσσει χερός;
ΜΗ. μίαν με μεῖναι τήνδ᾽ ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ᾽ ᾗ φευξούμεθα,
παισίν τ᾽ ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ᾽ αὐτούς· καὶ σύ τοι παίδων πατὴρ
[πέφυκας εἰκὸς δ᾽ ἐστὶν εὔνοιάν σ᾽ ἔχειν]
τοὐμοῦ γὰρ οὔ μοι φροντίς, εἰ φευξούμεθα,
κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους.
ΚΡ. ἥκιστα τοὐμὸν λῆμ᾽ ἔφυ τυραννικόν,
αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι,
ὅμως δὲ τεύξει τοῦδε· προὐννέπω δέ σοι,
εἴ σ᾽ ἡ ᾽πιοῦσα λαμπὰς ὄψεται θεοῦ
καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
θανεῖ· λέλεκται μῦθος ἀψευδὴς ὅδε.
νῦν δ᾽, εἰ μένειν δεῖ, μίμν᾽ ἐφ᾽ ἡμέραν μίαν·
οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ᾽ ἔχει.
ΧΟ. δύστανε γύναι,
φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
ποῖ ποτε τρέψει; τίνα προξενίαν,

ἢ δόμον, ἢ χθόνα, σωτῆρα κακῶν;
ὡς εἰς ἄπορόν σε κλύδωνα θεὸς,
Μήδεια, κακῶν ἐπόρευσε.

ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ' οὔτι ταύτῃ ταῦτα, μὴ δοκεῖτέ, πω.
ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
δοκεῖς γὰρ ἄν με τόνδε θωπεῦσαί ποτε,
εἰ μή τι κερδαίνουσαν ἢ τεχνωμένην;
οὐδ' ἂν προσεῖπον οὐδ' ἂν ἡψάμην χεροῖν.
ὁ δ' ἐς τοσοῦτον μωρίας ἀφίκετο
ὥστ', ἐξὸν αὐτῷ τἄμ' ἑλεῖν βουλεύματα
γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
μεῖναί μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν.
πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
οὐκ οἶδ' ὁποίᾳ πρῶτον ἐγχειρῶ, φίλαι,
πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,
ἢ θηκτὸν ὤσω φάσγανον δι' ἥπατος,
σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος.
ἀλλ' ἕν τί μοι πρόσαντες· εἰ ληφθήσομαι
δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
κράτιστα τὴν εὐθεῖαν, ᾗ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἑλεῖν.
εἶεν·
καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
ξένος παρασχὼν ῥύσεται τοὐμὸν δέμας;
οὐκ ἔστι. μείνασ' οὖν ἔτι σμικρὸν χρόνον,
ἢν μέν τις ἡμῖν πύργος ἀσφαλὴς φανῇ,
δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον,

ἢν δ' ἐξελαύνῃ ξυμφορά μ' ἀμήχανος,
αὐτὴ ξίφος λαβοῦσα, κεἰ μέλλω θανεῖν,
κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
οὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
μάλιστα πάντων καὶ ξυνεργὸν εἱλόμην,
Ἑκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς,
χαίρων τις αὐτῶν τοὐμὸν ἀλγυνεῖ κέαρ.
πικροὺς δ' ἐγώ σφιν καὶ λυγροὺς θήσω γάμους,
πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
Μήδεια, βουλεύουσα καὶ τεχνωμένη·
ἕρπ' ἐς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
ὁρᾷς ἃ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις,
γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο.
ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
γυναῖκες, ἐς μὲν ἔσθλ' ἀμηχανώταται,
κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. α΄.
καὶ δίκα καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρε. [μαι.
τὰν δ' ἐμὰν εὔκλειαν ἔχειν βιοτὰν στρέψουσι φᾶ-
ἔρχεται τιμὰ γυναικείῳ γένει·
οὐκέτι δυσκέλαδος φάμα γυναῖκας ἕξει.
μοῦσαι δὲ παλαιγενέων λήξουσ' ἀοιδᾶν ἀντ. α΄.
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἁμετέρᾳ γνώμᾳ λύρας
ὤπασε θέσπιν ἀοιδὰν
Φοῖβος, ἁγήτωρ μελέων· ἐπεὶ ἀντάχησ' ἂν ὕμνον
ἀρσένων γέννᾳ· μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἁμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας   στρ. β΄.
μαινομένᾳ κραδίᾳ, διδύμους ὁρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένᾳ
ναίεις χθονὶ, τᾶς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον,
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.
βέβακε δ' ὅρκων χάρις, οὐδ' ἔτ' αἰδὼς   ἀντ. β΄.
Ἑλλάδι τᾷ μεγάλᾳ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι,
δύστανε, μεθορμίσασθαι
μόχθων πάρα, σῶν δὲ λέκτρων
ἄλλα βασίλεια κρείσσων
δόμοισιν ἐπέστα.

ΙΑΣΩΝ.

οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις
τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν,
κούφως φερούσῃ κρεισσόνων βουλεύματα,
λόγων ματαίων οὕνεκ' ἐκπεσεῖ χθονός.
κἀμοὶ μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνήρ·
ἃ δ' ἐς τυράννους ἐστί σοι λελεγμένα,
πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
κἀγὼ μὲν ἀεὶ βασιλέων θυμουμένων
ὀργὰς ἀφῄρουν, καί σ' ἐβουλόμην μένειν·
σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' ἀεὶ
κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
ὅμως δὲ κἀκ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
ἥκω, τόσον γε προσκοπούμενος, γύναι,
ὡς μήτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσῃς

μήτ' ἐνδεής του. πόλλ' ἐφέλκεται φυγὴ
κακὰ ξὺν αὑτῇ· καὶ γὰρ εἰ σύ με στυγεῖς,
οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ. ὦ παγκάκιστε—τοῦτο γάρ σ' εἰπεῖν ἔχω—
[γλώσσῃ μέγιστον εἰς ἀνανδρίαν κακὸν]
ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς,
[θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει]
οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
[φίλους κακῶς δράσαντ' ἐναντίον βλέπειν]
ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
πασῶν, ἀναίδει'· εὖ δ' ἐποίησας μολών.
ἐγώ τε γὰρ λέξασα κουφισθήσομαι
ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
ἐκ τῶν δὲ πρώτων πρῶτον ἄρξομαι λέγειν.
ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι
ταὐτὸν ξυνεισέβησαν Ἀργῷον σκάφος,
πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύην·
δράκοντά θ', ὃς πάγχρυσον ἀμπέχων δέρος
σπείραις ἔσῳζε πολυπλόκοις ἄυπνος ὤν,
κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἱκόμην
ξύν σοι, πρόθυμος μᾶλλον ἢ σοφωτέρα,
Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
προύδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι,
συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
ὅρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,

ἢ καινὰ κεῖσθαι θέσμ᾽ ἐν ἀνθρώποις τανῦν,
ἐπεὶ ξύνοισθά γ᾽ εἰς ἔμ᾽ οὐκ εὔορκος ὤν.
φεῦ δεξιὰ χεὶρ, ἧς σὺ πόλλ᾽ ἐλαμβάνου
καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
κακοῦ πρὸς ἀνδρὸς, ἐλπίδων δ᾽ ἡμάρτομεν.
ἄγ᾽, ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
δοκοῦσα μέν τί πρός γε σοῦ πράξειν καλῶς;
ὅμως δ᾽· ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην;
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ᾽ ἂν οὖν
δέξαιντό μ᾽ οἴκοις ὧν πατέρα κατέκτανον.
ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
ἐχθρὰ καθέστηχ᾽, οὓς δέ μ᾽ οὐκ ἐχρῆν κακῶς
δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
τοιγάρ με πολλαῖς μακαρίαν Ἑλληνίδων
ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
ἔχω πόσιν κἄπιστον—ἡ τάλαιν᾽ ἐγὼ—
εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
φίλων ἔρημος, ξὺν τέκνοις μόνη μόνοις,
καλόν γ᾽ ὄνειδος τῷ νεωστὶ νυμφίῳ,
πτωχοὺς ἀλᾶσθαι παῖδας ἥ τ᾽ ἔσωσά σε.
ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὃς κίβδηλος ᾖ
τεκμήρι᾽ ἀνθρώποισιν ὤπασας σαφῆ,
ἀνδρῶν δ᾽ ὅτῳ χρὴ τὸν κακὸν διειδέναι,
οὐδεὶς χαρακτὴρ ἐμπέφυκε σώματι;

ΧΟ. δεινή τις ὀργὴ καὶ δυσίατος πέλει,
ὅταν φίλοι φίλοισι συμβάλωσ᾽ ἔριν.

ΙΑ. δεῖ μ᾽, ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
ἀλλ᾽ ὥστε ναὸς κεδνὸν οἰακοστρόφον
ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν
τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.

ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
σοὶ δ' ἔστι μὲν νοῦς λεπτὸς—ἀλλ' ἐπίφθονος
λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε
τόξοις ἀφύκτοις τοὐμὸν ἐκσῶσαι δέμας.
ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
ὅπῃ γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
εἴληφας ἢ δέδωκας, ὡς ἐγὼ φράσω.
πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
γαῖαν κατοικεῖς, καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι, μὴ πρὸς ἰσχύος χάριν·
πάντες δέ σ' ᾔσθοντ' οὖσαν Ἕλληνες σοφὴν,
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
ὅροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ 'πίσημος ἡ τύχη γένοιτό μοι.
τοσαῦτα μέν σοι τῶν ἐμῶν πόνων πέρι
ἔλεξ'· ἅμιλλαν γὰρ σὺ προὔθηκας λόγων.
ἃ δ' ἐς γάμους μοι βασιλικοὺς ὠνείδισας,
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγὼς,
ἔπειτα σώφρων, εἶτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν—ἀλλ' ἔχ' ἥσυχος.
ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
τί τοῦδ' ἂν εὕρημ' ηὗρον εὐτυχέστερον
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
οὐχ, ᾗ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος
καινῆς δὲ νύμφης ἱμέρῳ πεπληγμένος,
οὐδ' εἰς ἅμιλλαν πολύτεκνον σπουδὴν ἔχων—

ἅλις γὰρ οἱ γεγῶτες, οὐδὲ μέμφομαι—
ἀλλ' ὡς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις
ἐς ταὐτὸ θείην, καὶ ξυναρτήσας γένος
εὐδαιμονοῖμεν. σοί τε γὰρ παίδων τί δεῖ;
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;
οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
ἀλλ' ἐς τοσοῦτον ἥκεθ' ὥστ' ὀρθουμένης
εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε,
ἢν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
τὰ λῷστα καὶ κάλλιστα πολεμιώτατα
τίθεσθε. χρῆν γὰρ ἄλλοθέν ποθεν βροτοὺς
παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
χοὔτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους·
ὅμως δ' ἔμοιγε, κεἰ παρὰ γνώμην ἐρῶ,
δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
ἐμοὶ γὰρ ὅστις ἄδικος ὢν σοφὸς λέγειν
πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
γλώσσῃ γὰρ αὐχῶν τἄδικ' εὖ περιστελεῖν,
τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
ὡς καὶ σύ· μή νυν εἰς ἔμ' εὐσχήμων γένῃ
λέγειν τε δεινός· ἓν γὰρ ἐκτενεῖ σ' ἔπος.
χρῆν σ', εἴπερ ἦσθα μὴ κακὸς, πείσαντά με
γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑ. καλῶς γ' ἂν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
εἴ σοι γάμον κατεῖπον, ἥτις οὐδὲ νῦν

τολμᾷς μεθεῖναι καρδίας μέγαν χόλον.
ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὔδοξον ἐξέβαινέ σοι.
ΙΑ. εὖ νυν τόδ' ἴσθι, μὴ γυναικὸς οὕνεκα
γῆμαί με λέκτρα βασιλέων, ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.
ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
ΙΑ. οἶσθ' ὡς μέτευξαι καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ,
μηδ' εὐτυχοῦσα δυστυχὴς εἶναι δόκει.
ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.
ΙΑ. αὐτὴ τάδ' εἵλου· μηδέν' ἄλλον αἰτιῶ.
ΜΗ. τί δρῶσα, μῶν γαμοῦσα καὶ προδοῦσά σε;
ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.
ΜΗ. καὶ σοῖς ἀραία γ' οὖσα τυγχάνω δόμοις.
ΙΑ. ὡς οὐ κρινοῦμαι τῶνδέ σοι τὰ πλείονα.
ἀλλ' εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
λέγ'· ὡς ἕτοιμος ἀφθόνῳ δοῦναι χερὶ,
ξένοις τε πέμπειν ξύμβολ', οἳ δράσουσί σ' εὖ.
καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.
ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν,
οὔτ' ἄν τι δεξαίμεσθα, μηδ' ἡμῖν δίδου·
κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.
ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
ὡς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
σοὶ δ' οὐκ ἀρέσκει τἀγάθ', ἀλλ' αὐθαδίᾳ

φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.
ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
αἱρεῖ, χρονίζων δωμάτων ἐξώπιος·
νύμφευ'· ἴσως γὰρ, ξὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.
ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν στρ. α'.
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἅλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὔχαρις οὕτω.
μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
ἱμέρῳ χρίσασ' ἄφυκτον οἰστόν.
στέγοι δέ με σωφροσύνα, ἀντ. α'.
δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξασ' ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σε-
βίζουσ'
ὀξύφρων κρίνοι λέχη γυναικῶν.
ὦ πατρὶς, ὦ δώματα μὴ στρ. β'.
δῆτ' ἄπολις γενοίμαν
τὸν ἀμαχανίας ἔχουσα δυσπέρατον αἰῶν'
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἁμέραν τάνδ' ἐξανύσασα· μόχθων δ' οὐκ ἄλλος ὕπερ-
θεν ἢ γᾶς πατρίας στέρεσθαι.
εἴδομεν, οὐκ ἐξ ἑτέρων ἀντ. β'.
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾤκτειρεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὄλοιθ' ὅτῳ πάρεστι
μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῇδα φρενῶν·
ἐμοὶ μὲν φίλος οὔποτ' ἔσται

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.
ΜΗ. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίονος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;
ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.
ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιῳδὸν ἐστάλης;
ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.
ΜΗ. πρὸς θεῶν, ἄπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον;
ΑΙ. ἄπαιδές ἐσμεν δαίμονός τινος τύχῃ·
ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὤν;
ΑΙ. οὐκ ἐσμὲν εὐνῆς ἄζυγες γαμηλίου.
ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι;
ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.
ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;
ΑΙ. μάλιστ', ἐπεί τοι καὶ σοφῆς δεῖται φρενός.
ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.
ΑΙ. ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα.
ΜΗ. πρὶν ἂν τί δράσῃς ἢ τίν' ἐξίκῃ χθόνα;
ΑΙ. πρὶν ἂν πατρῷαν αὖθις ἑστίαν μόλω.
ΜΗ. σὺ δ' ὡς τί χρῄζων τήνδε ναυστολεῖς χθόνα;
ΑΙ. Πιτθεύς τις ἔστι γῆς ἄναξ Τροιζηνίας.
ΜΗ. παῖς, ὡς λέγουσι, Πέλοπος εὐσεβέστατος.
ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.
ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
ΑΙ. κἄμοιγε πάντων φίλτατος δορυξένων.
ΜΗ. ἀλλ' εὐτυχοίης, καὶ τύχοις ὅσων ἐρᾷς.
ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;
ΜΗ. Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.
ΑΙ. τί φῄς; σαφῶς μοι σὰς φράσον δυσθυμίας.
ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.

ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
ΑΙ. μή που τετόλμηκ' ἔργον αἴσχιστον τόδε;
ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
ΑΙ. πότερον ἐρασθεὶς ἢ σὸν ἐχθαίρων λέχος;
ΜΗ. μέγαν γ' ἔρωτα—πιστὸς οὐκ ἔφυ φίλοις;—
ΑΙ. ἴτω νυν· εἴπερ ὡς λέγεις ἐστὶν κακός,—
ΜΗ. —ἀνδρῶν τυράννων κῆδος ἠράσθη λαβεῖν.
ΑΙ. —δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
ΑΙ. ξυγγνωστ' ἄγαν ἄρ' ἦν σε λυπεῖσθαι, γύναι.
ΜΗ. ὄλωλα· καὶ πρός γ' ἐξελαύνομαι χθονός.
ΑΙ. πρὸς τοῦ; τόδ' ἄλλου καινὸν αὖ λέγεις κακόν.
ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
ΑΙ. ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπῄνεσα.
ΜΗ. λόγῳ μὲν οὐχὶ, καρτερεῖν δὲ βούλεται.
ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι,
οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδῃς,
δέξαι δὲ χώρᾳ καὶ δόμοις ἐφέστιον.
οὕτως ἔρως σοὶ πρὸς θεῶν τελεσφόρος
γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις.
εὕρημα δ' οὐκ οἶσθ' οἷον εὕρηκας τόδε·
παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.
ΑΙ. πολλῶν ἕκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν,
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν δίκαιος ὤν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι·

ἐκ τῆσδε μὲν γῆς οὔ σ᾽ ἄγειν βουλήσομαι,
αὐτὴ δ᾽ ἐάνπερ εἰς ἐμοὺς ἔλθῃς δόμους,
μενεῖς ἄσυλος, κοὔ σε μὴ μεθῶ τινι.
ἐκ τῆσδε δ᾽ αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

ΜΗ. ἔσται τάδ᾽· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ᾽ ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗ. πέποιθα· Πελίου δ᾽ ἐχθρός ἐστί μοι δόμος
Κρέων τε. τούτοις δ᾽ ὁρκίοισι μὲν ζυγεὶς
ἄγουσιν οὐ μεθεῖς ἂν ἐκ γαίας ἐμέ,
λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος
φίλος γένοι᾽ ἂν κἀπικηρυκεύμασι
τάχ᾽ ἂν πίθοιο· τἀμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ᾽ ὄλβος ἐστὶ καὶ δόμος τυραννικός.

ΑΙ. πολλὴν ἔλεξας ἐν λόγοις προμηθίαν·
ἀλλ᾽ εἰ δοκεῖ σοι δρᾶν τάδ᾽, οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ᾽ ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν᾽ ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σόν τ᾽ ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ᾽ Ἥλιον πατρὸς
τοὐμοῦ θεῶν τε συντιθεὶς ἅπαν γένος.

ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗ. μήτ᾽ αὐτὸς ἐκ γῆς σῆς ἔμ᾽ ἐκβαλεῖν ποτε
μήτ᾽, ἄλλος ἤν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρῄζῃ, μεθήσειν ζῶν ἑκουσίῳ τρόπῳ.

ΑΙ. ὄμνυμι Γαίας δάπεδον Ἡλίου τε φῶς
θεούς τε πάντας ἐμμενεῖν ἅ σου κλύω.

ΜΗ. ἀρκεῖ· τί δ᾽ ὅρκῳ τῷδε μὴ ᾽μμένων πάθοις;

ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει
κἀγὼ πόλιν σὴν ὡς τάχιστ᾽ ἀφίξομαι,

πράξασ᾽ ἃ μέλλω καὶ τυχοῦσ᾽ ἃ βούλομαι.
ΧΟ. ἀλλά σ᾽ ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὧν τ᾽ ἐπίνοιαν
σπεύδεις κατέχων πράξειας, ἐπεὶ
γενναῖος ἀνήρ,
Αἰγεῦ, παρ᾽ ἐμοὶ δεδόκησαι.
ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἡλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,
γενησόμεσθα, κεὶς ὁδὸν βεβήκαμεν·
νῦν δ᾽ ἐλπὶς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἁνὴρ ᾗ μάλιστ᾽ ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ᾽ ἀναψόμεσθα πρυμνήτην κάλων,
μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τἀμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους·
πέμψασ᾽ ἐμῶν τιν᾽ οἰκετῶν Ἰάσονα
εἰς ὄψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·
μολόντι δ᾽ αὐτῷ μαλθακοὺς λέξω λόγους,
ὡς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
[γάμους τυράννων οὓς προδοὺς ἡμᾶς ἔχει]
καὶ ξύμφορ᾽ εἶναι καὶ καλῶς ἐγνωσμένα·
παῖδας δὲ μεῖναι τοὺς ἐμοὺς αἰτήσομαι,
οὐχ ὡς λιποῦσ᾽ ἂν πολεμίας ἐπὶ χθονὸς,
[ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι]
ἀλλ᾽ ὡς δόλοισι παῖδα βασιλέως κτάνω.
πέμψω γὰρ αὐτοὺς δῶρ᾽ ἔχοντας ἐν χεροῖν,
[νύμφῃ φέροντας τήνδε μὴ φεύγειν χθόνα]
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται πᾶς θ᾽ ὃς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.

ἐνταῦθα μέντοι τόνδ᾿ ἀπαλλάσσω λόγον·
ᾤμωξα δ᾿ οἷον ἔργον ἔστ᾿ ἐργαστέον
τοὐντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τἄμ᾿· οὔτις ἐστὶν ὅστις ἐξαιρήσεται·
δόμον τε πάντα συγχέασ᾿ Ἰάσονος
ἔξειμι γαίας, φιλτάτων παίδων φόνον
φεύγουσα καὶ τλᾶσ᾿ ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
οὔτ᾿ οἶκός ἐστιν οὔτ᾿ ἀποστροφὴ κακῶν.
ἡμάρτανον τόθ᾿ ἡνίκ᾿ ἐξελίμπανον
δόμους πατρῴους, ἀνδρὸς Ἕλληνος λόγοις
πεισθεῖσ᾿, ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὔτ᾿ ἐξ ἐμοῦ γὰρ παῖδας ὄψεταί ποτε
ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
νύμφης τεκνώσει παῖδ᾿, ἐπεὶ κακὴν κακῶς
θανεῖν σφ᾿ ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
μηδείς με φαύλην κἀσθενῆ νομιζέτω
μηδ᾿ ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,
βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῆ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος.

ΧΟ. ἐπείπερ ἡμῖν τόνδ᾿ ἐκοίνωσας λόγον,
σέ τ᾿ ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα, δρᾶν σ᾿ ἀπεννέπω τάδε.

ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ᾿ ἐστί, μὴ πάσχουσαν ὡς ἐγὼ κακῶς.

ΧΟ. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;

ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις.

ΧΟ. σὺ δ᾿ ἂν γένοιό γ᾿ ἀθλιωτάτη γυνή.

ΜΗ. ἴτω· περισσοὶ πάντες οὑν μέσῳ λόγοι.
ἀλλ᾿ εἶα χώρει καὶ κόμιζ᾿ Ἰάσονα·
ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.

λέξῃς δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις γυνή τ᾽ ἔφυς.
ΧΟ. Ἐρεχθεΐδαι τὸ παλαιὸν ὄλβιοι, στρ. α΄.
καὶ θεῶν παῖδες μακάρων, ἱερᾶς
χώρας ἀπορθήτου τ᾽ ἄπο—φερβόμενοι
κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἁβρῶς αἰθέρος, ἔνθα ποθ᾽ ἁγνὰς
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἁρμονίαν φυτεῦσαι—
τοῦ καλλινάου τ᾽ ἀπὸ Κηφισοῦ ῥοᾶς· ἀντ. α΄.
τὰν Κύπριν κλῄζουσιν ἀφυσσαμέναν
χώραν καταπνεῦσαι μετρίας ἀνέμων
ἡδυπνόους αὔρας· αἰεὶ δ᾽ ἐπιβαλλομέναν
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τᾷ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνέργους.
†πῶς οὖν ἱερῶν ποταμῶν στρ. β΄.
ἢ πόλις ἢ φίλων
πόμπιμός σε χώρα
τὰν παιδολέτειραν ἕξει,
τὰν οὐχ ὁσίαν μετ᾽ ἄλλων;
σκέψαι τεκέων πλαγὰν,
σκέψαι φόνον οἷον αἱρει,
μὴ, πρὸς γονάτων σε πάντως
πάντῃ θ᾽ ἱκετεύομεν,
τέκνα φονεύσῃς.
πόθεν θράσος ἢ φρενὸς ἢ ἀντ. β΄.
χειρὶ †τέκνων† σέθεν
καρδίαν τε λήψει
δεινάν προσάγουσα τόλμαν;
πῶς δ᾽ ὄμματα προσβαλοῦσα
τέκνοις ἄδακρυν μοῖραν

σχήσεις φόνου; οὐ δυνάσει,
παίδων ἱκετᾶν πιτνόντων,
τέγξαι χέρα φοινίαν
τλάμονι θυμῷ.

ΙΑ. ἥκω κελευσθείς· καὶ γὰρ οὖσα δυσμενὴς
οὐ κἂν ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
εἰκός σ', ἐπεὶ νῷν πόλλ' ὑπείργασται φίλα.
ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
κἀλοιδόρησα· σχετλία, τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
γήμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ—τί πάσχω;—θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μέν μοι παῖδες, οἶδα δὲ χθόνα
φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
ταῦτ' ἐννοηθεῖσ' ᾐσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
ᾗ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
καὶ ξυγγαμεῖν σοι καὶ παρεστάναι λέχει,
νύμφῃ τε κηδεύουσαν ἥδεσθαι σέθεν.
ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
γυναῖκες· οὔκουν χρὴ 'ξομοιοῦσθαι κακοῖς,
οὐδ' ἀντιτείνειν, νήπι' ἀντὶ νηπίων.
παριέμεσθα, καί φαμεν κακῶς φρονεῖν
τότ'· ἀλλ' ἄμεινον νῦν βεβούλευμαι τάδε.

ὦ τεκνα τέκνα, δεῦτε, λείπετε στέγας,
ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε
πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
τῆς πρόσθεν ἔχθρας ἐς φίλους μητρὸς μέτα·
σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.
λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
ὡς ἐννοοῦμαι δή τι τῶν κεκρυμμένων.
ἆρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
ὡς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
ὄψιν τέρειναν τήνδ' ἔπλησα δακρύων.

ΧΟ. κἀμοὶ κατ' ὄσσων χλωρὸν ὡρμήθη δάκρυ·
καὶ μὴ προβαίη μεῖζον ἢ τὸ νῦν κακόν.

ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
γάμους παρεμπολῶντος ἀλλοίους, πόσει.†
ἀλλ' ἐς τὸ λῷον σὸν μεθέστηκεν κέαρ,
ἔγνως δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ·
[βουλὴν γυναικὸς ἔργα ταῦτα σώφρονος]
ὑμῶν δὲ, παῖδες, οὐκ ἀφροντίστως πατὴρ
πολλὴν ἔθηκε σὺν θεοῖς σωτηρίαν·
οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.
ἀλλ' αὐξάνεσθε· τἄλλα δ' ἐξεργάζεται
πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.
ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος
μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
στρέψασα λευκὴν ἔμπαλιν παρηίδα,
κοὐκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι.

ΙΑ. τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;
ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα,
εἰσῆλθέ μ' οἶκτος εἰ γενήσεται τάδε.
ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.
ΜΗ. δράσω τάδ'· οὔτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ, κἀπὶ δακρύοις ἔφυ.
ἀλλ' ὧνπερ οὕνεκ' εἰς ἐμοὺς ἥκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κἀμοὶ τάδ' ἐστὶ λῷστα, γιγνώσκω καλῶς,
μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
ναίειν, δοκῶ γὰρ δυσμενὴς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερί,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα.
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πάρος—
[γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα]
ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.
ΜΗ. εἴπερ γυναικῶν ἐστι τῶν ἄλλων μία.
ξυλλήψομαι δὲ τοῦδέ σοι κἀγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεὼν
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἕν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦσ' ὁμευνέτου,
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς.
λάζυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε

φέροντες· οὔτοι δῶρα μεμπτὰ δέξεται.
ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασίλειον πέπλων,
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου, τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς.
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεὸς,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλησίους δόμους
πατρὸς νέαν γυναῖκα, δεσπότιν δ' ἐμὴν,
ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
ἴθ' ὡς τάχιστα· μητρὶ δ' ὧν ἐρᾷ τυχεῖν
εὐάγγελοι γένοισθε πράξαντες καλῶς.
ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζόας, στρ. α'.
οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
δέξεται νύμφα χρυσέων ἀναδεσμῶν
δέξεται δύστανος ἄταν·
ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα
κόσμον αὐτὰ χεροῖν·
πείσει χάρις ἀμβροσίου τ' αὐγὰ πέπλου ἀντ. α'.
χρυσοτεύκτου τε στεφάνου περιθέσθαι·
νερτέροις δ' ἤδη πάρα νυμφοκομήσει·
τοῖον εἰς ἕρκος πεσεῖται
καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
οὐχ ὑπεκφεύξεται. στρ. β'.
σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμὼν τυράννων,
παισὶν οὐ κατειδὼς

ὄλεθρον βιοτᾷ προσάγεις, ἀλόχῳ τε σᾷ στυγερὸν θάνατον.
δύστανε, μοίρας ὅσον παροίχει. ἀντ. β΄.
μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων
μᾶτερ, ἃ φονεύσεις
τέκνα νυμφιδίων ἕνεκεν λεχέων, ἅ σοι προλιπὼν ἀνόμως
ἄλλᾳ ξυνοικεῖ πόσις ξυνεύνῳ.

ΠΑ. δέσποιν᾽, ἀφεῖνται παῖδες οἵδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλὶς ἀσμένη χεροῖν
ἐδέξατ᾽· εἰρήνη δὲ τἀκεῖθεν τέκνοις.
ΜΗ. ἔα.
ΠΑ. τί συγχυθεῖσ᾽ ἕστηκας ἡνίκ᾽ εὐτυχεῖς,
[τί σὴν ἔστρεψας ἔμπαλιν παρηίδα]
κοὐκ ἀσμένη τόνδ᾽ ἐξ ἐμοῦ δέχει λόγον;
ΜΗ. αἰαῖ.
ΠΑ. τάδ᾽ οὐ ξυνῳδὰ τοῖσιν ἐξηγγελμένοις.
ΜΗ. αἰαῖ μάλ᾽ αὖθις. ΠΑ. μῶν τιν᾽ ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ᾽ ἐσφάλην εὐαγγέλου;
ΜΗ. ἤγγειλας οἷ᾽ ἤγγειλας· οὐ σὲ μέμφομαι.
ΠΑ. τί δὴ κατηφὲς ὄμμα καὶ δακρυρροεῖς;
ΜΗ. πολλή μ᾽ ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ᾽ ἐμηχανησάμην.
ΠΑ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.
ΜΗ. ἄλλους κατάξω πρόσθεν ἡ τάλαιν᾽ ἐγώ.
ΠΑ. οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.
ΜΗ. δράσω τάδ᾽· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν᾽ οἷα χρὴ καθ᾽ ἡμέραν,
ὦ τέκνα τέκνα, σφῷν μὲν ἔστι δὴ πόλις
καὶ δῶμ᾽, ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσετ᾽ ἀεὶ μητρὸς ἐστερημένοι·

ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,
πρὶν σφῷν ὄνασθαι κἀπιδεῖν εὐδαίμονας,
πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὢ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμόχθουν καὶ κατεξάνθην πόνοις,
στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγηδόνας.
ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ
γλυκεῖα φροντίς. σφῷν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα;
τί προσγελᾶτε τὸν πανύστατον γέλων;
αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
οὐκ ἂν δυναίμην· χαιρέτω βουλεύματα
τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς.
τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
λυποῦσαν αὐτὴν δὶς τόσα κτᾶσθαι κακά;
οὐ δῆτ' ἔγωγε. χαιρέτω βουλεύματα.
καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
ἐχθροὺς μεθεῖσα τοὺς ἐμοὺς ἀζημίους;
τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ.

ἆ ἆ.
μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·
†ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
μὰ τοὺς παρ' Ἅιδῃ νερτέρους ἀλάστορας,
οὔτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ
παῖδας παρήσω τοὺς ἐμοὺς καθυβρίσαι—
[πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.]
πάντως πέπρακται ταῦτα, κοὐκ ἐκφεύξεται·
καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε
νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
ἀλλ' εἶμι γὰρ δὴ τλημονεστάτην ὁδόν,
καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
ὦ φιλτάτη χείρ, φίλτατον δέ μοι στόμα,
καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
ὦ μαλθακὸς χρὼς πνεῦμά θ' ἥδιστον τέκνων.
χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμὶ προσβλέπειν
οἵα τ' ἔθ' ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά·
θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς.

ΧΟ. πολλάκις ἤδη
διὰ λεπτοτέρων μύθων ἔμολον,
καὶ πρὸς ἁμίλλας ἦλθον μείζους
ἢ χρὴ γενεὰν θῆλυν ἐρευνᾶν·
ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν,
ἣ προσομιλεῖ σοφίας ἕνεκεν·

πάσαισι μὲν οὔ· παῦρον δὲ—τί μή;—
γένος ἐν πολλαῖς εὕροις ἂν ἴσως,
κοὐκ ἀπόμουσον τὸ γυναικῶν.
καί φημι βροτῶν οἵτινές εἰσιν
πάμπαν ἄπειροι μηδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων.
οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τεκόντες,
πολλῶν μόχθων ἀπέχονται·
οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
γλυκερὸν βλάστημ', †ὁρῶ† μελέτῃ
κατατρυχομένους τὸν ἅπαντα χρόνον·
πρῶτον μὲν ὅπως θρέψουσι καλῶς,
βίοτόν θ' ὁπόθεν λείψουσι τέκνοις·
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
ἓν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν·
καὶ δὴ γὰρ ἅλις βίοτόν θ' ηὗρον,
σῶμά τ' ἐς ἥβην ἤλυθε τέκνων,
χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσαι
δαίμων οὗτος φροῦδος ἐς Ἅιδην
Θάνατος προφέρων σώματα τέκνων†.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιαροτάτην
παίδων ἕνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν;
ΜΗ. φίλαι, πάλαι δὴ προσμένουσα τὴν τύχην
καραδοκῶ τἀκεῖθεν οἷ προβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἠρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παράνομόν τ' εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναΐαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.
ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓ. τί φῄς; φρονεῖς μὲν ὀρθὰ κοὐ μαίνει, γύναι,
ἥτις τυράννων ἑστίαν ᾐκισμένην
χαίρεις κλύουσα κοὐ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι κἀγὼ τοῖσδε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δὶς τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως.
ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
ἥσθημεν οἵπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' οἴκων δ' εὐθὺς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν.
κυνεῖ δ' ὁ μέν τις χεῖρ', ὁ δὲ ξανθὸν κάρα
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἑσπόμην.
δέσποινα δ' ἣν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα,
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προὐκαλύψατ' ὄμματα,

λευκήν τ' ἀπέστρεψ' ἔμπαλιν παρηΐδα,
παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὀργάς ἀφῄρει καὶ χόλον νεάνιδος,
λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα,
φίλους νομίζουσ' οὕσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα, καὶ παραιτήσει πατρὸς
φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;
ἡ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
ἀλλ' ᾔνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
μακρὰν ἀπεῖναι πατέρα καὶ τέκνα σφῶν,
λαβοῦσα πέπλους ποικίλους ἠμπίσχετο,
χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις,
λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
ἄψυχον εἰκὼ προσγελῶσα σώματος.
κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
στέγας, ἁβρὸν βαίνουσα παλλεύκῳ ποδί,
δώροις ὑπερχαίρουσα, πολλὰ πολλάκις
τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
τοὐνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
χροιὰν γὰρ ἀλλάξασα λεχρία πάλιν
χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν.
καί τις γεραιὰ προσπόλων, δόξασά που
ἢ Πανὸς ὀργὰς ἤ τινος θεῶν μολεῖν,
ἀνωλόλυξε, πρίν γ' ὁρᾷ διὰ στόμα
χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἄνω
κόρας στρέφουσαν, αἷμά τ' οὐκ ἐνὸν χροΐ·
εἶτ' ἀντίμολπον ἧκεν ὀλολυγῆς μέγαν
κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρὸς δόμους
ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
φράσουσα νύμφης συμφοράς· ἅπασα δὲ

στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν.
ἤδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου
ταχὺς βαδιστὴς τερμόνων ἂν ἥπτετο,
ἡ δ' ἐξ ἀναύγου καὶ μύσαντος ὄμματος
δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο.
διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο·
χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
θαυμαστὸν ἵει νᾶμα παμφάγου πυρός·
πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
ἔσεισε, μᾶλλον δὶς τόσως ἐλάπτετο.
πίτνει δ' ἐς οὖδας ξυμφορᾷ νικωμένη,
πλὴν τῷ τεκόντι κάρτα δυσμαθὴς ἰδεῖν·
οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
οὔτ' εὐφυὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
ἔσταζε κρατός, συμπεφυρμένον πυρί,
σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ
γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
νεκροῦ· τύχην γὰρ εἴχομεν διδάσκαλον.
πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίᾳ
ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ·
ᾤμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
κυνεῖ προσαυδῶν τοιάδ'· ὦ δύστηνε παῖ,
τίς σ' ὧδ' ἀτίμως δαιμόνων ἀπώλεσεν;
τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
τίθησιν; οἴμοι, ξυνθάνοιμί σοι, τέκνον.
ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,

χρῄζων γεραιὸν ἐξαναστῆσαι δέμας,
προσείχεθ', ὥστε κισσὸς ἔρνεσιν δάφνης,
λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
ὁ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόνυ,
ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
σάρκας γεραιὰς ἐσπάρασσ' ἀπ' ὀστέων.
χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
ψυχήν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
κεῖνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ
πέλας,—ποθεινὴ δὴ κλύουσι συμφορά.
καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου
—γνώσει γὰρ αὐτὴ ζημίας ἀποστροφήν—
τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν·
[οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν
δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
τούτους μεγίστην ζημίαν ὀφλισκάνειν]
θνητῶν γὰρ οὐδείς ἐστιν εὐδαίμων ἀνήρ·
ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ.
ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάψειν ἐνδίκως Ἰάσονι.
ὦ τλῆμον, ὥς σου ξυμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Ἅιδου δόμους
οἴχει γάμων ἕκατι τῶν Ἰάσονος.
ΜΗ. φίλαι, δέδοκται τοὔργον ὡς τάχιστά μοι
παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονός,
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή,
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἶ' ὁπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κἀναγκαῖα μὴ οὐ πράσσειν κακά;

ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἕρπε πρὸς βαλβῖδα λυπηρὰν βίου,
καὶ μὴ κακισθῇς, μηδ' ἀναμνησθῇς τέκνων,
ὡς φίλταθ', ὡς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
κἄπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
φίλοι τ' ἔφυσαν,—δυστυχὴς δ' ἐγὼ γυνή.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαὴς στρ.
ἀκτὶς Ἀελίου, κατίδετ' ἴδετε τὰν
οὐλομέναν γυναῖκα, πρὶν φοινίαν
τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
σᾶς γὰρ ἀπὸ χρυσέας γονᾶς
ἔβλαστεν, θεοῦ δ' αἵματι πίτνειν
φόβος ὑπ' ἀνέρων.
ἀλλά νιν, ὦ φάος διογενές, κάτειρ-
γε, κατάπαυσον, ἔξελ' οἴκων τάλαι-
ναν φονίαν τ' Ἐρινὺν ὑπ' ἀλαστόρων.
μάταν μόχθος ἔρρει τέκνων, ἀντ.
μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
κυανεᾶν λιποῦσα Συμπληγάδων
πετρᾶν ἀξενωτάταν ἐσβολάν.
δειλαία, τί σοι φρενῶν βαρὺς
χόλος προσπίτνει, καὶ δυσμενὴς
φόνος ἀμείβεται;
χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-
σματ', ἔτι τ' αἰὲν αὐτοφόνταισιν οἶ-
δα θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη.

ΠΑ. οἴμοι, τί δράσω; ΠΑ. ποῖ φύγω μητρὸς χέρας;
[οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.]

ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων; στρ.
ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι. [νοις.
παρέλθω δόμους; ἀρῆξαι φόνον δοκεῖ μοι τέκ-

ΠΑ. ναί, πρὸς θεῶν, ἀρήξατ᾽· ἐν δέοντι γάρ·
ὡς ἐγγὺς ἤδη γ᾽ ἐσμὲν ἀρκύων ξίφους.
ΧΟ. τάλαιν᾽, ὡς ἄρ᾽ ἦσθα πέτρος ἢ σίδαρος, ἅτις τέκνων
ὧν ἔτεκες
ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.
μίαν δὴ κλύω μίαν τῶν πάρος ἀντ.
γυναίκων φίλοις χέρα βαλεῖν τέκνοις,
['Ινὼ μανεῖσαν ἐκ θεῶν, ὅθ᾽ ἡ Διὸς
δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.]
πίτνει δ᾽ ἁ τάλαιν᾽ ἐς ἅλμαν φόνῳ τέκνων δυσσεβεῖ,
[ἀκτῆς ὑπερτείνασα ποντίας πόδα,
δυοῖν τε παίδοιν ξυνθανοῦσ᾽ ἀπόλλυται.]
τί δῆτ᾽ οὖν γένοιτ᾽ ἂν ἔτι δεινόν; ὦ
γυναικῶν λέχος πολύπονον, ὅσα δὴ
βροτοῖς ἔρεξας ἤδη κακά.
ΙΑ. γυναῖκες, αἳ τῆσδ᾽ ἐγγὺς ἕστατε στέγης,
ἆρ᾽ ἐν δόμοισιν ἡ τὰ δείν᾽ εἰργασμένη
Μήδεια τοῖσδ᾽ ἔτ᾽, ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἤτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἆραι σῶμ᾽ ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκην.
πέποιθ᾽ ἀποκτείνασα κοιράνους χθονὸς
ἀθῷος αὐτὴ τῶνδε φεύξεσθαι δόμων;
ἀλλ᾽ οὐ γὰρ αὐτῆς φροντίδ᾽ ὡς τέκνων ἔχω·
κείνην μὲν οὓς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,
μή μοί τι δράσωσ᾽ οἱ προσήκοντες γένει,
μητρῷον ἐκπράσσοντες ἀνόσιον φόνον.
ΧΟ. ὦ τλῆμον, οὐκ οἶσθ᾽ οἷ κακῶν ἐλήλυθας,
'Ιᾶσον· οὐ γὰρ τούσδ᾽ ἂν ἐφθέγξω λόγους.
ΙΑ. τί δ᾽ ἔστιν; ἦ που κἄμ᾽ ἀποκτεῖναι θέλει;
ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῴᾳ σέθεν.

ΙΑ. οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.
ΧΟ. ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
ΙΑ. ποῦ γάρ νιν ἔκτειν', ἐντὸς ἢ 'ξωθεν δόμων;
ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.
ΙΑ. χαλᾶτε κλῇδας ὡς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἁρμούς, ὡς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας,—τὴν δὲ τίσομαι φόνῳ.
ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρείαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
ἥτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
ἔτλης τεκοῦσα, κἄμ' ἄπαιδ' ἀπώλεσας·
καὶ ταῦτα δράσασ' ἥλιόν τε προσβλέπεις
καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
ὄλοι'· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
ὅτ' ἐκ δόμου σε βαρβάρου τ' ἀπὸ χθονὸς
Ἕλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
πατρός τε καὶ γῆς προδότιν ἥ σ' ἐθρέψατο—
τὼν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί·
κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος.
ἤρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνὴ
ἔτλη ποθ', ὧν γε πρόσθεν ἠξίουν ἐγὼ
γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,

λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
ἀλλ' οὐ γὰρ ἄν σε μυρίοις ὀνείδεσι
δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
ἔρρ', αἰσχροποιὲ καὶ τέχνην μιαιφόνε.
ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
οὐ παῖδας οὓς ἔφυσα κἀξεθρεψάμην
ἕξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.
ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντία
λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
σὺ δ' οὐκ ἔμελλες τἄμ' ἀτιμάσας λέχη
τερπνὸν διάξειν βίοτον ἐγγελῶν ἐμοί,
οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προθεὶς γάμους
Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
[καὶ Σκύλλαν, ἣ Τυρσηνὸν ᾤκησεν πέδον]
τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην.
ΙΑ. καὐτή γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἢν σὺ μὴ 'γγελᾷς.
ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρῴᾳ νόσῳ.
ΙΑ. οὔτοι νιν ἡμὴ δεξιά γ' ἀπώλεσεν.
ΜΗ. ἀλλ' ὕβρις οἵ τε σοὶ νεοδμῆτες γάμοι.
ΙΑ. λέχους σφε κἠξίωσας οὕνεκα κτανεῖν;
ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς;
ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.
ΜΗ. οἵδ' οὐκέτ' εἰσί· τοῦτο γάρ σε δήξεται.
ΙΑ. οἵδ' εἰσὶν, οἶμαι, σῷ κάρᾳ μιάστορες.
ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
ΙΑ. ἴσασι δῆτα σήν γ' ἀπόπτυστον φρένα.

ΜΗ. στύγει·—πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
ΙΑ. καὶ μὴν ἐγὼ σήν· ῥᾳδιον δ᾽ ἀπαλλαγαί.
ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
ΜΗ. οὐ δῆτ᾽, ἐπεὶ σφᾶς τῇδ᾽ ἐγὼ θάψω χερί,
φέρουσ᾽ ἐς Ἥρας τέμενος ἀκραίας θεοῦ,
ὡς μή τις αὐτοὺ πολεμίων καθυβρίσῃ,
τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
αὐτὴ δὲ γαῖαν εἶμι τὴν Ἐρεχθέως,
Αἰγεῖ συνοικήσουσα τῷ Πανδίονος.
σὺ δ᾽, ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
Ἀργοῦς κάρα σὸν λειψάνῳ πεπληγμένος,
πικρὰς τελευτὰς τῶν νέων ἰδὼν γάμων.
ΙΑ. ἀλλά σ᾽ Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη.
ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξειναπάτου;
ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτωρ.
ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ᾽ ἄλοχον.
ΙΑ. στείχω, δισσῶν γ᾽ ἄμορος τέκνων.
ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
ΙΑ. ὦ τέκνα φίλτατα. ΜΗ. μητρί γε, σοὶ δ᾽ οὔ.
ΙΑ. κἄπειτ᾽ ἔκτας; ΜΗ. σέ γε πημαίνουσ᾽.
ΙΑ. αἰαῖ· φιλίου χρῄζω στόματος
παίδων ὁ τάλας προσπτύξασθαι.
ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ᾽ ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
ΙΑ. Ζεῦ, τάδ᾽ ἀκούεις ὡς ἀπελαυνόμεθ᾽,

οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι,
τάδε καὶ θρηνῶ κἀπιθεάζω,
μαρτυρόμενος δαίμονας ὥς μοι
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
οὓς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
[ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.]

NOTES.

ΤΡΟΦΟΣ. See the *Analysis*.

1. On the allusions in the Prologue see the *Introduction*.

Ἀργοῦς σκάφος, *the ship Argo*, genitive of definition, the English 'city of London'. **διαπτάσθαι**, aor. of διαπέτομαι, governs the acc. Συμπλ.

2. **Συμπληγάδας.** Rocks at the entrance of the Euxine, which according to the legend were moveable and clashed together (συμπλήσσειν) before the passage of the Argonauts, after which they became fixed. The reason of their being called *blue* is uncertain, perhaps from the mist of distance. Homer (*Od.* 12. 75) says of them νεφέλη δέ μιν ἀμφιβέβηκεν κυανέη.

3. **Πηλίου.** Pelion, a mountain in Thessaly, where the Argo was built. As the cutting of the pines is earlier in time than the voyage of the ship the transition from the one to the other has the effect of a climax, *nay, that the pine had ne'er been cut.*

4. **τμηθεῖσα**, see τέμνω. **ἐρετμῶσαι.** Subject τὴν πεύκην. The timber *supplies the hands with the oars* which are made of it.

5. **ἀνδρῶν ἀριστέων,** *chieftains* (ἀριστεύς), a familiar description of the Argonauts. ἀρίστων, *bravest*, MSS.

6. **Πελίᾳ**, *for* (at the bidding of) *Pelias.*

7. **πύργους γῆς Ἰωλκίας,** *Iolkos' towered town.* In the language of poetry γῆ and πόλις are scarcely distinguishable.

11. **μὲν** answers to δὲ in 16. Lines 14 and 15 form a parenthesis.

13. The dative **Ἰάσονι** depends both upon ἀνδάνουσα and upon συμφέρουσα. 12 was probably inserted because ἀνδάνουσα appeared to have no object. **πολιτῶν**, if the reading is correct, is for πολίταις, being attracted into the case of the relative ὧν (*pleasing by her exile the citizens to whose land*).

14. **ἧπερ.** The antecedent is *τὸ ἀνδάνειν καὶ συμφέρειν* supplied from the preceding sentence but the relative is made by a Greek idiom to agree with the predicate *σωτηρία*.

16. **νοσεῖ τὰ φίλτατα,** *dearest love proves frail.* Cf. Eur. *fr.* 570, *κέρδους δ' ἕκατι καὶ τὸ συγγενὲς νοσεῖ*, *for a bribe even kinship proves frail.* *νόσος* in Euripides has the general signification of weakness.

21. **βοᾷ,** *invokes, appeals to.* **ὅρκους,** Jason's oath of fidelity.

δεξιὰς, *hands,* that is the joining of hands, as a ceremony of promising. Another reading is *δεξιᾶς πίστιν μεγίστην.* **μὲν ...δὲ,** often used where a word or an idea is repeated, as in Aesch. *Pers.* 27, *φοβεροὶ μὲν ἰδεῖν, δεινοὶ δὲ μάχην.*

24. **σῶμ'...ἀλγηδόσι,** *yielding herself to pain,* i.e. prostrated by it. The aorist (*ὑφίημι*) denotes that the action is complete.

25. The object to *συντήκουσα* (*σῶμα*) is to be supplied from the previous line. **χρόνον ἐπεὶ,** *time since,* acc. of duration. An alternative is to render *συντήκουσα χρόνον*, *wasting* (i.e. spending) *the time.*

26. **ἠδικημένη,** participle after verb of perception; *learnt that she has been wronged.* **ᾔσθετο,** see *αἰσθάνομαι.*

29. **φίλων** depends on *ἀκούει.*

30. **ἢν μή ποτε...ἀποιμώζῃ,** lit. *unless sometimes she laments,* i.e. *except that sometimes she laments,* but the syntax is unusual. More regularly it would be *πλὴν εἰ...ἀποιμώζει.*

31. **ἀποιμώζῃ,** *laments heartily,* freely, or without restraint, the preposition having the same force as in *ἀποδακρύω.* The rendering *weeps apart* is also here possible.

33. *ἔχω* with the aorist participle expresses the continuance of the effect signified by the verb; here *holds her in dishonour,* so in 90, *ἐρημώσας ἔχε*, *keep them separated.*

35. *What a good thing* (lit. *what kind of thing*) *it is not &c.* Cf. Dem. *F. L.* 384, *ἡλίκον ἐστὶ τὸ μὴ πωλεῖν τὰ τῆς πόλεως.*

37. **δέδοικα,** see *δείδω.*

38. **βαρεῖα,** *dangerous.* So in *Herakl.* 4, *συναλλάσσειν βαρὺς*, *dangerous to deal with.*

39. **ἐγᾦδα τήνδε,** *I know her,* i.e. her character. This expression is unusual in two ways: (1) because *εἰδέναι τι* is 'to know a fact,' not 'to know an object,' (2) because *ὅδε* in Euripides commonly signifies a person present or at least (see 368) signifiable by gesture. Others read *οὐδ' ἀνέξεται κακῶς πάσχουσ'*,

ἐγῷδα, τῇδε, δειμαίνω τέ νιν. *Not thus, I trow, will she submit to wrong*, not, that is, without an effort for revenge.

40—43. Scraps from other parts of the play (see 288, 379, 380) inserted here to give, for stage convenience, an anticipation of the plot. **δι' ἥπατος**, not being explained by the context, is here unintelligible: the fears hinted in 37 are really (see 98) for the children. **ὤσῃ**, see ὠθέω.

45. **καλλίνικον οἴσεται** (sc. ἔχθραν), *shall carry it triumphantly.* ἔχθραν is the object to οἴσεται as well as to συμβαλών, and καλλίνικον is a further predicate. Cf. *Phoen.* 252, μάχης ἂν Ἄρης τάχ' οἴσεται, and the English 'win a battle.' Other explanations are (1) *shall win a crown of victory*, supplying στέφανον, (2) *shall sing a song of victory*, reading ᾄσεται and supplying ᾠδήν. But where the substantive is thus omitted the adjective has the article—τὴν καλλίνικον.

46. **τρόχων**=δρόμων, means both *exercises* and *exercise-ground.* This τρόχος must be distinguished from τροχός, *a circle.* The construction is στείχουσιν ἐκ τρόχων πεπαυμένοι αὐτῶν (or ἐξ αὐτῶν). For ἐκ cf. νεογνῶν ἐκ τόκων πεπαυμένη, Soph. *El.* 231.

49. **παιδαγωγός.** "The office of tutor in a Grecian family of rank and opulence was assigned to one of the most trustworthy of the slaves. The sons of his master were committed to his care on attaining their sixth or seventh year...*He went with them to and from the school or gymnasium* (Plato, *Lysis*, p. 208); he accompanied them out of doors on all occasions; he was responsible for their personal safety."

The genitives οἴκων and δεσποίνης depend upon κτῆμα, but οἴκων more closely than δεσποίνης, making in fact a compound substantive, *house-chattel.*

50. A gentle reproach, 'why come to shriek over the sorrows alone, instead of sharing them with our mistress?' The word θρέομαι is rare and consequently emphatic.

52. **σοῦ.** The gen. depends on the sense of deprivation in μόνη λείπεσθαι.

54. **ξυμφορά**, *a grief*, commonly 'a misfortune,' but cf. *Or.* 139, ἐμοὶ τόνδ' ἐξεγεῖραι συμφορὰ γενήσεται, *I shall be sorry to wake him.*

55. **κακῶς πίτνοντα**, a metaphor from dice.

56. **ἐγὼ γάρ.** Note the emphasis, *as for me, I.* γὰρ marks a special case of the preceding maxim, the full implied sense being 'this is proved in my case, for &c.' **ἐκβέβηκα** see ἐκβαίνω.

57. **ὑπῆλθε**, *beguiled me*. The expression is slightly apologetic; for the force of the compound cf. the vulgar English 'come over.'

58. **μολούσῃ** (see *βλώσκω*) constructed as if with e.g. *ἵμερος ἦν μοι*. Cf. *Iph. A.* 491, *ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης εἰσῆλθε συγγένειαν ἐννοουμένῳ*, Soph. *O. T.* 353, *ἐννέπω σε προσαυδᾶν μήτε τούσδε μήτ' ἐμὲ ὡς ὄντι γῆς τῆσδ' ἀνοσίῳ μιάστορι.*

60. **ζηλῶ σε**, either (1) elliptically for *ζηλῶ σε τοῦ νοῦ*, 'I envy your intelligence,' i.e. by irony, 'You are not very sharp-witted;' or better (2) *I envy you*, that is, 'you are the happier that you have not my reasons for knowing our mistress' true state.'

ἐν ἀρχῇ...μεσοῖ. *The mischief is in the first stage and is not yet at its middle.* A medical metaphor. *μεσοῖ=μεσόει* 3rd pers. sing. pres. ind. of *μεσόω*.

61. **ὦ μῶρος.** She is *unreasonable* in indulging her jealous feelings. Cf. 456 and *Andr.* 938, *ἐξηνεμώθην μωρίᾳ*, *I was puffed up with passion*. *μωρία* is specially used by Euripides of exaggerated sentiments, cf. *Alk.* 1093, *αἰνῶ μὲν αἰνῶ, μωρίαν δ' ὀφλισκάνεις* (=you go too far); see also 371, 457. The slave hesitates at the word as disrespectful.

64. **μετέγνων**, *I recall*, cf. Thuk. 3. 40, *μὴ μεταγνῶναι τὰ προδεδογμένα*. The aorist is often used in Greek of a thing which has happened immediately before the time of speaking, where in English we use the present. So e.g. 213, *ἐξῆλθον*, *I come out*, properly, *I came out just this minute*. Hence it is also used of a contemporaneous action, if it is complete in the moment of speaking, as in 272 *εἶπον*, *I (hereby) bid you*.

65. **πρὸς γενείου.** To touch the chin, beard, or knee was an act of supplication: hence the adjurations *πρὸς γενείου*, *πρὸς γονάτων*. **μὴ κρύπτε σύνδουλον σέθεν** (*τὸ πρᾶγμα*) *do not keep the thing from your fellow-servant*. Cf. the construction of the Latin *celo*.

67. **οὐ δοκῶν κλύειν**, *pretending not to hear*. Cf. *Hipp.* 119, *μὴ δόκει τούτων κλύειν*.

68. The spring of Peirene, hallowed by its connection with the legend of the horse Pegasos who drank of it, or (according to others) produced it by his tread, was one of the most famous things in Corinth. An oracle in Herodotos (5. 92) speaks to the people as *Κορίνθιοι οἳ περὶ καλὴν Πειρήνην οἰκεῖτε*, and Pindar (*Ol.* 13. 86) of the city as *ἄστυ Πειράνας*. It appears from this passage that some place near the spring was called *πεσσοί*, but the reason is uncertain. The Scholiast explains it as the place where the game of *πεσσοί*, a sort of

draughts, was played, comparing the Athenian way of describing a market by the name of the thing sold there as ἐν τῷ ὄψῳ, ἐν ταῖς μυρρίναις, *at the fish-market*, or *myrtle-market*. But this is probably a mere guess. It has been suggested that stone posts surrounding the fountain might be so called from their shape. **παλαίτεροι.** The older men who went there for gossip, and perhaps for the game.

70. **ἐλᾶν**, see ἐλαύνω.

72. **σαφὴς**, *true*.

73. **βουλοίμην δ' ἄν**, *I do hope*. This is in form a modest wish, 'I should prefer,' converted probably by the tone of the voice into a strong protest. So in *Hek.* 319, τύμβον δὲ βουλοίμην ἂν ἀξιούμενον τὸν ἐμὸν ὁρᾶσθαι *(In life little contents me) but I do hope that my tomb may be respected.*

76. The genitive κηδευμάτων is governed by the comparative implied in λείπεται = ἧσσω ἐστί. Cf. Soph. *Ai.* 1357, νικᾷ γὰρ ἀρετή με τῆς ἔχθρας πολύ, *his virtue prevails with me much more than my enmity.* **λείπεται**, *are outrun* (lit. *left behind*) *by*.

77. **οὐκ ἔστι**, *is not*, i.e. is no longer.

78. **εἰ...ἐξηντληκέναι**, if before we are clear of our old grief *we must carry a new one besides* (προσ-), lit. *before we have pumped out* (see ἄντλος) *the old*, the metaphor being that of a ship filled by successive waves.

80. Supply ἐστί.

81. **ἡσύχαζε.** *Be calm*, i.e. hide your emotion. Cf. *H. F.* 98, ἀλλ' ἡσύχαζε καὶ δακρυρρόους τέκνων πηγὰς ἀφαίρει, *compose your face and check the children's tears.*

83. **ὄλοιτο μὲν μή.** *Curse him—I will not.* A curse checked when half uttered. Cf. Soph. *Trach.* 383, ὄλοιντο μή τι πάντες οἱ κακοί, τὰ δὲ λαθραῖ' ὃς ἀσκεῖ, where the first thought, ὄλοιντο οἱ κακοί, is corrected, as here it is suppressed.

84. **κακὸς**, *false*. Cf. *Or.* 740, κακὸς ἐφωράθη (see φωράω) φίλοις.

85. *Are you now for the first time learning this, that every man loves himself more than his neighbour, some with a righteous self-love, but others for greed's sake, as from passion the father of these children has ceased to love them?* The conjunction εἰ...γε (*since*) introduces a proof of the general principle before laid down, viz. that all men are selfish. For ἄρτι, *now*, that is, *now only*, see *Alk.* 940, ἄρτι μανθάνω, *I see it now*, and Soph. *Ai.* 595, τοὐμὸν ἦθος ἄρτι παιδεύειν, *begin schooling me now.* **οὐ στέργει**, *is inconstant to*, as στέργειν

often *to be constant to;* so in *Andr.* 740, *μίαν στεργέτω πόσις εὐνάν*. By *δικαίως φιλεῖν ἑαυτὸν* is meant the reasonable and equitable self-love which does not prevent a man from recognizing the claims of others; the contrast between *δίκη* and *κέρδος* is quite out of place here, but Euripides has a fondness for subtlety.

89. **εὖ γὰρ ἔσται,** probably an error of the MSS. for *εὖ γὰρ ἔστω* (cf. Aesch. *Ag.* 216, *εὖ γὰρ εἴη*, where, as here, the speaker is resolving upon a dangerous step) *may all be for the best!* In commanding the children to go in, the nurse recalls her fears (see 39).

90. See 33.

93. **τοῖσδε,** *at them.* Cf. *θυμοῦσθαί τινι, ὀργίζεσθαί τινι.*

94. **πρὶν κατασκῆψαί τινα,** *till she strike down a victim.* The transitive sense of *σκήπτειν* is remarkable. An ancient commentator remembering *σκηπτός*, *a thunderbolt*, explains *κατασκῆψαι* by *κεραυνῶσαι*, and this is probably not far from the poet's meaning.

ΜΗΔΕΙΑ. See the *Analysis.*

96. **μελέα πόνων,** lit. *wretched in respect of sufferings.* For the genitive cf. 995.

98. **τόδ' ἐκεῖνο.** *This is it*, an idiom equivalent to the English *Didn't I say so?* See 20, 37, 92.

99. **κινεῖ...χόλον.** Cf. Aristoph. *Vesp.* 403, *εἰπέ μοι τί μέλλομεν κινεῖν ἐκείνην τὴν χολήν;* Here *κινεῖν* is literally *to set working, set in motion*, and so *is setting her heart, her wrathful heart, to work.*

106. **δῆλον...θυμῷ.** The grammatical construction is *δῆλον δ' ὡς (Μήδεια) τάχ' ἀνάψει μείζονι θυμῷ νέφος ἐξαιρόμενον ἀρχῆς (τῆς) οἰμωγῆς.* In prose *οἰμωγῆς* would have the article. *It is plain that soon she will kindle with increased wrath the cloud now arising from its beginning, her cry*, or in English order, *'Tis plain that her cry is the beginning of a cloud which soon she will fire with increase of wrath.* Medea's anger is compared to a thunderstorm; her ominous words (96) are the small beginning of the cloud, and the danger apprehended to her children is the lightning. Others read *ὀργῆς* for *ἀρχῆς*, *'tis plain that soon she will kindle with increased wrath the cloud of lamentation rising from her rage.* Others *τάρχης* (=*ταραχῆς*) for *τ' ἀρχῆς*.

110. **δηχθεῖσα,** see *δάκνω*.

112. This abrupt imprecation is called forth by the sight of the children.

118. **ὑπεραλγῶ.** The preposition signifies *on your behalf*, the object (*ὑμῶν*) being supplied.

119. *Strange are the tempers of princes, and because perhaps they are seldom overruled and oftenest have their way, they violently change their moods.* For *χαλεπῶς μεταβάλλειν*, cf. *Hipp.* 204, *μὴ χαλεπῶς μετάβαλλε δέμας*, and for the neutral sense of *ὀργή*, *mood*, *Tro.* 53, *ὀργαὶ ἤπιοι* and *Bacch.* 997, *ἀδίκῳ γνώμᾳ παρανόμῳ τ' ὀργᾷ...παρακόπῳ τε λήματι.* The want of equal temper exhibited by Medea, who, it must be remembered, was herself of royal blood (*τύραννος*), causes the nurse to reflect, in the philosophic tone of which Euripides is fond, upon the equability of the middle condition of life, which is praised by way of contrast to the changeable humours of rank and luxury.

122. *For to have been trained to live on equal terms is better* than to encounter the temptations of a society of great inequalities. **εἰθίσθαι,** see *ἐθίζω.*

123. **ἐπὶ μὴ μεγάλοις,** *in a condition below greatness.* MSS. *εἰ μὴ μεγάλως*, but see next note.

125. *For not only is the name of moderation better in sound* (*than greatness*) *but in use* (*the thing*) *is far best for mortal man.* **εἰπεῖν...χρῆσθαι,** infinitives explanatory of *νικᾷ* (*=μείζω ἐστι*) and *λῷστα*. **νικᾷ,** sc. *τὰ μεγάλα.* The necessity of a context from which to supply these words justifies the correction *ἐπὶ μὴ μεγάλοις.*

μὲν...τε. As compared with the regular *μὲν...δὲ*, this combination of particles has the effect of treating the first proposition as a mere preliminary to the second, upon which the emphasis is thus thrown. So again in 429, 430—*But the length of time offers much doubtless to be said of our part* (women), *but much also of the men.*

127. *But over-greatness* (lit. *excessiveness*) *imports no blessing to man, but pays the penalty of a worse ruin when fortune is angered with the house*, i.e. Too high a rise only leads to a deeper fall. **καιρὸν,** *profit, good.* Cf. *Tro.* 744, *τὸ δ' ἐσθλὸν οὐκ ἐς καιρὸν ἦλθέ σοι πατρὸς, Your father's nobleness did not profit you.* **δύναται,** *is equivalent to*, cf. Thuk. 1. 141, *τὴν γὰρ αὐτὴν δύναται δούλωσιν ἥ τε μεγίστη καὶ ἐλαχίστη δικαίωσις ἀπὸ τῶν ὁμοίων πρὸ δίκης τοῖς πέλας ἐπιτασσομένη, For the enforcement before arbitration of a claim by equals upon their neighbours, however large it may be or however small, is alike equivalent to their enslavement.* The latter part of the sentence may also be punctuated thus: *δαίμων, οἴκοις ἀπέδωκεν*, in which case *ἀπέδωκεν* will mean *inflicts retributively*, but the sense is without example. It should be said that the peculiarity of

the language here, the fact that one MS. reads *βροτοῖς* for *θνητοῖς*, and the obscurity of the ancient commentaries suggest doubts as to the correctness of the text.

ΧΟΡΟΣ. See the Introduction and *Analysis*.

134. **γεραιά**, cf. *H. F.* 447, 900. The anapæstic metre (see on 1396) is continued down to *λέξον*.

135. **ἀμφιπύλου** may be taken either as substantive or as adjective. In the first case, *οὖσα* must be supplied, *being at the doorway* of Medea's house. But the existence of the substantive is doubtful, and the participle ought not to be omitted. Connect therefore *ἀμφιπύλου μελάθρου*; *for toward the double-gated court within I heard, &c.*, the *ἀμφ. μέλ.* being the *αὐλή*, or court of the house with its two doors to the rooms and to the street.

138. *Tell me, dear, I pray, what has come to pass?* MSS. *ἐπεί μοι φίλον κέκρανται*, with variants, *εἰπὲ* and *φιλία*. Those who take the reading *ἐπεὶ...κέκρανται*, translate it *since it* (the house) *has come to be dear to me*. But *κραίνειν* is not used in any such sense or construction.

139. *All that is over now.*

141. **θαλάμοις**, the *bower*, inner apartments, properly belonging to the women and children. **τήκει βιοτὴν**, *is dwindling away*, lit. *is wasting her life*. See on 25.

142. Constr. *οὐδὲν παραθ. φρ. μύθ. οὐδενὸς φίλ.*, *nor does her heart take warmth at all from any friendly words.* For the metaphorical *θάλπειν*, *to rouse, inspirit*, see Soph. *El.* 887, *ἐς τί μοι βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί*; **φρένα** is accusative of respect after *παραθαλπομένη*.

145. **βαίη**, see *βαίνω*.

148. **ὦ Ζεῦ...φῶς.** The adjuration is merely a parenthetic expression of horror, *ἀΐες* being addressed by the members of the Chorus to each other. Cf. *Or.* 1495, *ἃ δ' ἐκ θαλάμων ἐγένετο...ἄφαντος—ὦ Ζεῦ καὶ γᾶ καὶ φῶς—ἤτοι φαρμάκοισιν ἢ κ.τ.λ.* *Hipp.* 672, *ἐτύχομεν δίκας, ἰὼ γᾶ καὶ φῶς.*

149. **ἰαχάν.** Here and in some other places, *ἀχὰ*, *sound*, Doric form of *ἠχή* is sometimes read conjecturally for *ἰαχὰ*, *wail.*

μέλπει. *What a wail she sings.* *μέλπειν* in a non-literal sense is extremely rare. There is an exact parallel in *Andr.* 1037, *πολλαὶ δὲ...στοναχὰς μέλποντο δυστάνων τεκέων ἄλοχοι.* The lament of the deserted wife is called with compassionate irony her 'song.'

151. **τᾶς...κοίτας**, *that awful lying-place*, i.e. the bed of death. Others τᾶς ἀπλήστου κοίτας, *Why yearnest thou for thy insatiate bed?* Others again read τί for τίς, and τελευτάν for τελευτά, making τί...τελευτάν; one sentence, *Why should yearning for, &c....hasten thy fatal end?* MSS. ἀπλάστου (or ἀπλήστου)...τελευτάν.

153. **μηδέν**. Adverbially, *By no means*. Similar in form and sense to Aesch. *Ag.* 1462, μηδὲν θανάτου μοῖραν ἐπεύχου τοῖσδε βαρυνθείς. It is probably a reminiscence.

156. *Let not your anger for that fall upon him.* κείνῳ is by its position emphatic (see note on 316), so that the Chorus appear to be diverting Medea's anger from Jason, which can scarcely be their intention. This and the somewhat forced construction of the accusative make the text suspicious. Others κοινὸν τόδε· μὴ χαράσσου, *the case is common, be not wounded.*

159. **τάκου**, Doric form of τήκου.

160. MSS. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι. As the nurse (169) expressly calls attention to the invocation of *Zeus and Themis*, and the invocation of Artemis is in itself not suitable to the occasion, it is certain that this is corrupt. The correction in the text has been suggested to me by Mr H. A. J. Munro; it is at all events close to the MSS. **ἄρτι** with πάσχω: *Great Themis and husband (of Themis) see ye what I suffer now.* ἄρτι is emphatic—'Are my wrongs *now* enough to provoke your vengeance?' Hence its position: see on 316. The *husband of Themis* is Zeus. ὦ μεγάλε Ζεῦ καὶ Θέμι πότνια is another suggestion. Zeus and Themis (Justice) were held especially to sanction oaths.

164. **αὐτοῖς μελάθροις**, *them and their house together*, lit. *with their very house*. For this use of αὐτὸς, cf. *Hipp.* 1340, τούς γε μὴν κακοὺς αὐτοῖς τέκνοισι καὶ δόμοις ἐξόλλυμεν. Aesch. *Pr. V.* 221, Ταρτάρου...κευθμὼν καλύπτει τὸν παλαιγενῆ Κρόνον αὐτοῖσι συμμάχοισι, &c.

165. **οἵ γε**, *forasmuch as they*. Lat. *quippe qui*. **πρόσθεν ἀδικεῖν**, *to wrong first*, i.e. *unprovoked*.

166. **ἀπενάσθην**, see ἀποναίω.

169. **εὐκταίαν**, *invoked to sanction vows* (εὐχαί).

171. *Assuredly in no slight (blow) will my lady discharge her wrath.*

οὐκ ἔστιν ὅπως = *it is not possible that.*

172. **καταπαύσει**, literally, *will bring it to a rest.*

173. **πῶς ἂν...** *Would that...*

175. **δέξαιτο**, *hearken to*. Cf. *Hipp.* 89, ἆρ' ἄν τί μου δέξαιο βουλεύσαντος εὖ; Soph. *Phil.* 1321, οὔτε σύμβουλον δέχει.

176. **εἰ...μεθείη**, *if, by any means she may, &c.* i.e. *that so she may, &c.* The mood naturally follows that of the principal verb ἂν δέξαιτο.

μεθείη, see μεθίημι. **βαρύθυμον**, *dangerous*, cf. 38. **ὀργὰν καὶ λῆμα**, *mood and spirit.* See 119, 121.

177. **φρενῶν**, genitive after μεθείη.

178. **τό γ' ἐμὸν πρόθυμον**, *my goodwill at least*, even if it is ineffective.

182. **φίλα δ' εἰ τάδ', αὖδα**, *tell me, if my request is welcome.* This reading has been proposed to me by Prof. Robinson Ellis. It gives unimpeachable sense, and I have placed it in the text for consideration.

[MSS. ἔξω φίλα καὶ τάδ' αὖδα
σπεῦσαι πρίν τι κακῶσαι τοὺς εἴσω

with a variation σπεῦσον. In my larger edition I gave

ἔξω, φίλα, εἰ τάδ' αὐδᾷ·
σπεῦσον κ.τ.λ.,

bring her forth from the house, dear, since thus she speaks. (φίλα voc. fem.). This has certainly no advantage in sense over Prof. Ellis' suggestion, but the corruption of it is more easily explained. In 183 it must be conceded to Wecklein and others that σπεῦσον looks like a correction, and that σπεῦσαι is our true MS. reading. I am strongly disposed to accept his σπεύσα[σα], which combines better with my version of 182 than with the old, and adopt

ἔξω, φίλα, εἰ τάδ' αὐδᾷ,
σπεύσασα πρὶν ἤ κακῶσαι κ.τ.λ.

πρὶν ἤ Elmsley (H for TI): the objection that πρὶν ἤ does not occur in tragedy has never seemed to me weighty. The reading so obtained is exceedingly close to the MSS. and the deflexions of the commonest sort.]

184. *For now her grief is rising violently*, and therefore threatens speedy mischief. **ὁρμᾶται** suggests the image of a thing moving on, as a wave or line of battle.

185. **φόβος (ἐστὶν) εἰ**, *I doubt whether*, cf. *Herakl.* 791, φόβος γὰρ εἴ μοι ζῶσιν οὓς ἐγὼ θέλω.

186. **μόχθου**, placed emphatically with a purpose, *as for the trouble, the boon of it shall be given in*, that is, in addition to (ἐπι-) what I have done already.

187. **ἀποταυροῦται δέργμα.** Note the preposition, *she meets them with* (gives them back) *the fierce look.* *δέργμα*, accusative quasi-cognate.

190. *One would not err in saying past generations were rude and had no art at all.* *σοφία* here is *art* or *culture* generally (cf. 829, 844). The Greek education consisted chiefly of music (in the modern sense) and poetry, regarded as parts of one whole (*μουσική*). See the *Analysis.*

194. **βίου τερπνὰς ἀκοάς**, *pleasures for the ears of the wealthy*, lit. *delightful sounds belonging to wealth.* *βίος* derives the meaning of *good living* or *luxury* from that of *means* or *substance* in which (see the dictionary) it is common. Cf. *Ion* 326, *ἔχεις δὲ βίοτον; εὖ γὰρ ἤσκησαι πέπλοις*, *And livest thou in luxury? For thy dress is rich:* where *βίος* is by the context sharply contrasted with mere *τροφὴ* *support of life*, *Supp.* 450, *πλοῦτος καὶ βίος*, *fr.* 198, *εὐτυχῶν καὶ βίον κεκτημένος*, *Supp.* 882, *πρὸς ἡδονὰς μουσῶν τραπέσθαι πρὸς τὸ μαλθακὸν βίου*, *the soft path of luxury*, *fr.* 196, *ἀνὴρ εὖ βίον κεκτημένος...μολπαῖσι δ' ἡσθείς*: observe in the two last quotations the connexion of *βίος* with music. The genitive here has the force of an adjective. Others take *βίου* in the sense of *life.*

196. **λύπας ηὕρετο παύειν**, *found how to allay griefs.*

197. **ἐξ ὧν** (*λυπῶν*), *in consequence of &c.*

198. **τύχαι**, *strokes* (such as madness or disease), the proper meaning of the word, though rare; so *τυγχάνειν*, *to hit.* Cf. *Her. Furens* 1393, *μιᾷ πληγέντες ἄθλιοι τύχῃ.*

199. Constr. [*τὸ*] *βροτοὺς μολπαῖς τάδε ἀκεῖσθαι* [*ἂν εἴη*] *κέρδος.*

200. *Where rich banquets are.* The connexion of one substantive (*δαῖτες*) with an adjective compounded of a synonymous substantive (*δεῖπνον*), is a common method of poetical decoration. Cf. *νάρθηξ εὔθυρσος*, *the light wand*, *Bacch.* 1157, *εὐπήχεις χεῖρες*, *beautiful hands*, *Hipp.* 200, *λιμένες εὔορμοι*, *fair havens*, *Tro.* 124.

201. **μάτην τείνουσι βοήν**, *tune sound in vain*, lit. 'pitch' it: cf. *τόνος*, *pitch.*

204. See the *Analysis.* **ἄϊον** for *ἤϊον*, imperfect of *ἀΐω.*

205. **βοᾷ ἄχεα τὸν προδόταν**, *she calls with woeful outcry upon the traitor.* *βοᾶν-ἄχεα* 'to cry woes' forms a compound verb governing *τὸν προδόταν* just as the simple *βοᾶν* might. Cf. *Tro.* 335, *βοᾶτε-τὸν-ὑμέναιον νύμφαν*, *sing in honour of the bride the loud marriage-song*, *Or.* 1383, *στένω-μέλος σε*, *Iph. A.* 1468, *ἐπευφημήσατε-παιᾶνα Ἄρτεμιν.*

206. **ἐν λέχει προδόταν**, *traitor to* (in the matter of) *her bed.* *τὸν...κακόνυμφον* repeats the overheard words of Medea, *ὦ...κακόνυμφε.* See the *Analysis.*

209. Themis *brought* Medea to Hellas inasmuch as she was tempted to accompany Jason by her reliance upon the promises which Themis was invoked to sanction. **ἔβασεν** (*ἔβησεν*) transitive: see *βαίνω.*

210. Hellas is *ἀντίπορος* (on the other side of the strait) with regard to Asia.

211. **νύχιον**, probably an error for *μύχιον.* The *ἅλς μύχιος* is the 'inlocked Propontis,' the modern sea of Marmora, *μυχία Προποντὶς* as it is called by Aeschylus (*Pers.* 875), across which Medea passed to *the ocean-key, the unconfined,* the *Ἑλλήσποντος ἀπείρων* of Homer (*Il.* 24. 545).

Πόντου, *the Main*, the Euxine, so called as the most open sea with which the ancient Greeks were familiar. It has been suggested (L. Schmidt) that *ἅλς νύχιος* may also be the Euxine, from the prevalent gloom of its sky as compared with the Mediterranean.

213—224. Medea, who must be conceived as showing in her aspect and manner the outward marks of the most violent mental agony, is at length led by her servant from the house. Addressing herself to speak, she apologizes for her reluctance to meet her visitors, which she begs them to attribute not to discourtesy, but to want of nerve (225). She has forced herself to come both for fear her reserve should be misunderstood (214—221), and also because as a foreigner she felt specially bound to receive with civility advances from natives of the place (222—224).

213. **ἐξῆλθον...μέμφησθε.** We do not use the past definite tense of an action only completed in the moment of speaking: the Greeks did (cf. 64); but in that case as the aorist expresses the sense of a present-perfect (*I am come*) it can naturally be followed by the subjunctive in subordinate sentences. Observe the tense of *μέμφησθε*, *fearing that you may be blaming me.*

214—221. *For I know that many get ill-repute by a reserved behaviour, some from the fault of their eyes—such, I mean, as so behave to those (they meet) out-of-doors—others by indolence and from a lazy foot. For there is no justice in men's eyes if, unprovoked, they hate at sight one whose heart they have not truly learnt: and it is a duty to meet the city, for a stranger in particular, though I do not thereby commend the native who annoys other citizens with a selfish behaviour produced by ill-breeding.*

The construction of the first clause (*οἶδα...ῥᾳθυμίᾳ*) is slightly obscured by compression and by the substitution, which is not uncommon in Greek, of a finite verb for the participle in the second of the contrasted members of it. If the ellipses were filled up and the construction simplified it would run thus: *οἶδα γὰρ πολλοὺς σεμνοὺς γεγῶτας καὶ οὕτω δύσκλειαν κτησαμένους, τοὺς μὲν ἀπ' ὀμμάτων—τοὺς ἐν θυραίοις σεμνοὺς γεγῶτας—τοὺς δὲ ῥᾳθυμίᾳ καὶ ἀφ' ἡσύχου ποδός.* We may paraphrase thus. Distant manners make people unpopular; they arise from two different faults of character, first (*ἀπ' ὀμμάτων*) from a habit of taking up dislikes at sight and without inquiry, which prevents a man, who goes into society, from making acquaintances, and secondly (*ἀφ' ἡσύχου ποδὸς καὶ ῥᾳθυμίᾳ*) from mere indolence and sedentary ways, which keep him out of society altogether. It must be remembered that Greek houses were very small and the ordinary course of life was carried on in the agora, the palæstra, and other public places.

215. **σεμνούς.** *σεμνότης* is the opposite of affability. Cf. *Hipp.* 93 foll., *τὸ σεμνὸν καὶ τὸ μὴ πᾶσιν φίλον*, where the *σεμνὸς* is contrasted with the *εὐπροσήγορος* (*affable man*).

τοὺς μὲν ὀμμάτων ἀπό. We must supply in thought both *σεμνοὺς γεγῶτας* and *δύσκλειαν κτησαμένους*; it is the eye, or its rash judgments, which causes both the unamiable bearing and the consequent dislike.

216. **ἐν θυραίοις.** After *γίγνεσθαι* (or *εἶναι*) *σεμνὸς*, *θρασὺς*, *ὑβριστὴς*, *χρηστὸς* and the like, in the sense of *to behave distantly*, *boldly*, *insolently*, *kindly*, *&c.*, the preposition *ἐν* with the dative is used of the person towards whom the behaviour is shown (see Soph. *Ai.* 1092, 1315, *Ant.* 661).

ἀφ' ἡσύχου ποδός. This concrete symbol of indolence (*ῥᾳθυμία*) is named in order to make a neat antithesis to *ἀπ' ὀμμάτων*.

217. **ῥᾳθυμίᾳ**, causal dative.

219. **βροτῶν ὅστις**, the general relative with plural antecedent; cf. *Androm.* 180, *στέργουσιν ὅστις μὴ κακῶς οἰκεῖν θέλει*, *he who desires a comfortable home is wont to show affection.*

[The above explanation of this passage, which after much tribulation I really believe that I now understand, will be found to differ slightly from that given in my larger edition.

(1) I have adopted the correction of R. Meister, to which I was before strongly inclined, *τοὺς ἐν θυραίοις* for *τοὺς δ' ἐν θυραίοις*. The antithesis made by the MSS. reading between *τοὺς ὀμμάτων ἄπο* and *τοὺς ἐν θυραίοις*, with which for want of

knowing better I did what I could, is unmanageable and blocks out the plain correlation between *ὀμμάτων ἄπο* and *ἀπὸ ποδός*.

(2) I have followed Prof. Kennedy (*Studia Sophoclea*, preface, p. xvi) as to the ellipse of *δύσκλειαν κτησαμένους*. I cannot excuse myself for having forgotten it.

(3) I have ventured a very small correction of my own, *ῥᾳθυμίᾳ* for the MSS. *ῥᾳθυμίαν*. This both clears up the logic of the passage—the *δύσκλεια* being thus throughout the same, the ill-repute attaching to *σεμνότης*—and also removes the necessity for forcing *ἐκτήσαντο* to bear two meanings at once: *κτήσασθαι δύσκλειαν* and *κτήσασθαι ῥᾳθυμίαν* are both good in themselves, but they are not parallel expressions and should not be yoked together. The perception of this has led others to attack *δύσκλειαν*, which, however, cannot be spared and has proved refractory against expulsion; neither *δυσκολίαν* (!) nor even *δύσνοιαν* can be called happy. The confusion of the dative *-αι* with the accusative *-αν*, everywhere common, is here prepared for the copyist by the order of the words. For the separation of *ἀφ' ἡσύχου ποδὸς...καὶ ῥᾳθυμίᾳ*, cf. 496, *ἧς...καὶ γονάτων*, 503, *οὓς...καὶ πάτραν*.]

222—224. These lines contain the condemnation of *σεμνοὶ ῥᾳθυμίᾳ*, those who from self-indulgence (*αὐθαδία*) will not be at the trouble to make themselves pleasant to others, as 219—221 that of the *σεμνοὶ ἀπ' ὀμμάτων*, those whose unpleasant behaviour arises from their hasty prejudices.

222. **κάρτα** emphasizes *ξένον*, *a stranger in particular.*

προσχωρεῖν πόλει. *πόλις* here is the aggregate of the *πολῖται*. Cf. Aesch. *Supp.* 271, *μακρὰν ῥῆσιν οὐ στέργει πόλις*. *προσχωρεῖν*, *meet* both in a literal and a metaphorical sense. Cf. our phrase *to meet a person half-way.*

223. **οὐδ' ἀστὸν ᾔνεσα,** *nor do I* (by saying *ξένον μὲν κάρτα*) *thereby commend a native.* In referring to words just spoken we use the present, the Greeks generally the aorist.

224. **ἀμαθίας ὕπο** is connected both with *γεγὼς* and with *ἐστίν*. *ἀμαθία* is properly the absence of training or discipline, and its results, either intellectual dullness, *ignorance*, or moral dullness, *insensibility*, *want of feeling*, the latter sense being in Euripides much more common. Thus it is the *ἀμαθὴς* who ill-treats his offspring (*H. F.* 347), *ἀμαθὲς ὄνειδος* is an unfeeling (*indelicate*) reproach, *Iph. A.* 999, *ἀμαθὲς φρόνημα*, *unfeeling pride*, *Herakl.* 459. Nearest to the present passage is *Phoen.* 396, the exile must bear *τὰς τῶν κρατούντων ἀμαθίας*, *the discourtesies of the powerful.*

225. **προσπεσὸν**, see *προσπίπτω*.

226. **διέφθαρκα**, see *διαφθείρω*. **οἴχομαι** metaphorical.

227. **μεθεῖσα**, see *μεθίημι*.

228. Constr. *ἐν-ᾧ-γιγνώσκειν-καλῶς ἦν μοι πάντα, οὑμὸς πόσις*. *One, of whom to judge aright was all to me, my husband, has, &c.* *ἐν*, properly *in the case of*: cf. *ἁμαρτάνειν ἔν τινι, σφάλλεσθαι ἔν τινι, to be wrong* or *disappointed about.* With *πάντ' εἶναι* compare *πάντ' ἔχειν*, 570. The terrible importance to a woman of her final choice is the subject of the lines which follow 230—38.

231. **φυτὸν**, *creature.*

232. **χρημάτων ὑπερβολῇ**. Her dower. Euripides transfers the customs of his own times to those more ancient times when in reality the husband paid for the wife.

234. *For as for not accepting a husband at all, that is more grievous still.* An answer to the question raised by the previous line, why the woman should accept a husband on such disadvantageous terms. For the emphatic position of the negative in antithesis, cf. 1230. The MSS. give this line thus, *λαβεῖν, κακοῦ γὰρ τόδ' ἄλγιον κακόν*, with several variations for *τόδ*, as *τοῦτ', τοῦτο γ', τοῦδ' ἔτ'* &c. Another correction is *λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν*, *for this* (*τὸ δεσπότην σώματος λαβεῖν*) *is a worse evil than the other* (*τὸ πόσιν πρίασθαι*).

235. *And the important issue lies* (*ἐστὶν*) *in taking a bad one or a good one.* *ἢ κακὸν λαβεῖν ἢ χρηστόν* is in apposition to *τῷδε*.

237. **ἀνήνασθαι**, see *ἀναίνομαι*.

238—42. The metaphorical phrases of this passage are taken from the riding-school, the husband being regarded as an unfamiliar creature whose ways and paces the wife has to learn. Note *χρῆσθαι to manage*, cf. Xen. *Symp.* 2. 10, *νομίζουσιν, ἢν τοὺς θυμοειδεῖς ἵππους δύνωνται κατέχειν, ῥᾳδίως τοῖς γε ἄλλοις ἵπποις χρήσεσθαι*, and *ἐκπονεῖσθαι to practise any gymnastic exercise*, and *φέρων ζύγον*.

239. **μὴ μαθοῦσαν οἴκοθεν**, *not bringing the lesson learnt from her old home.* Cf. *Phoen.* 294, *τὸν οἴκοθεν νόμον σέβουσα*.

240. **ὅτῳ**, *wherewith* (so MSS.), with what instrument or bridle, as it were. Others **ὅπως**, which would be more usual. The dependent question *ὅτῳ...ξυνευνέτῃ* is governed by *μάντιν εἶναι = μαντεύεσθαι*. Others take *ὅτῳ* with *ξυνευνέτῃ what thing the husband is whom she is to manage*: but this in prose, and probably also in ordinary dialogue-verse, would require the article (*τῷ ξυνευνέτῃ*).

241. **εὖ**, *patiently*, may be constructed either with *ἐκπονουμέναις* or with *ξυνοικῇ*. The rhythm favours the first.

242. **βίᾳ**, *reluctantly.*

243. **ζηλωτὸς**, *worth caring for; ζηλόω* signifies both *to envy* and *to covet*. Cf. *Hek.* 255, ὅσοι δημηγόρους ζηλοῦτε τιμάς. Supply ἐστί.

246. A spurious line. The lengthening of the vowel by position before τρ in ἥλικα τραπεὶς is not permissible.

250. **στῆναι παρ' ἀσπίδα**, *to stand in the line of battle*, lit. *up to shield*. The shields were held so as to make a continuous cover.

252. **ἀλλὰ...γὰρ**, formula for self-interruption. Cf. 1301. *But* (*enough*); *for &c.* **αὐτὸς κ.τ.λ.** *the same language suits not*. Cf. προσήκειν.

254. **βίου**, either *life* or more probably (see on 194) *wealth, comfort*, closely connected with the πατρὸς δόμοι of the preceding line.

256. **λελῃσμένη**. λῃίζω from λῃίς *spoil*. It is the burden of Medea's complaint that she is treated by Jason as a mere captive, a piece of booty, without right or position.

257. Constr. οὐκ ἔχουσα...συγγενῆ μεθορμίσασθαι· τῆσδε συμφορᾶς, *having no...kinsman* [*in whom*] *to find harbour* [*of refuge*] *from this distress*. The compounded μετα- governs the genitive τῆσδε συμφορᾶς, the preposition signifying change (as in μεταβάλλειν, μεταγιγνώσκειν), and the genitive that from which the change is made.

258. **συμφορᾶς**. So we speak of 'a ship in distress.' Cf. *Hipp.* 765, χαλεπᾷ ὑπέραντλος οὖσα συμφορᾷ, *sinking* (lit. *water-logged*) *in sore distress*.

259. **οὖν** connects this line in thought with 252. 'As you and I are so different in fortune that perfect sympathy is impossible—*this much then I shall be content to receive of you.*' **βουλήσομαι**, cf. *Hipp.* 517, ὄνασθαι μὴ μαθεῖν βούλου, *be content to be blessed without comprehending*, and for the tense Soph. *O. C.* 1289, καὶ ταῦτ' ἀφ' ὑμῶν, ὦ ξένοι, βουλήσομαι κυρεῖν ἐμοί.

261. Constr. τίσασθαι πόσιν δίκην (*cause my husband to pay penalty*) ἀντὶ τῶνδε κακῶν. See τίνω.

262 is not good Greek, γαμῶ being used of the man, γαμοῦμαι of the woman only. Some read ἥ τ' ἐγήματο, *and her who married* (*him*), but probably the line, like 42, is interpolated.

263. **σιγᾶν** in apposition to τοσοῦτον. **πλέα**, see πλέως.

264. Constr. κακὴ (*a coward*) ἐς ἀλκὴν καὶ κακὴ εἰσορᾶν explanatory infinitive) σίδηρον. Supply ἐστὶ here and in 263.

265. **ὅταν ἠδικημένη κυρῇ**, *in the hour when she has been wronged*. This is the force of *κυρῇ* (*chances to be wronged*); it contrasts the temporary and *accidental* fierceness with the usual softness. Cf. Aesch. *Eum.* 726, *ἄλλως τε πάντως χὤτε δεόμενος τύχοι*, *above all in the moment of his need*, Soph. *El.* 794, *νῦν εὐτυχοῦσα τυγχάνεις*, *this is thine hour of prosperity*.

267. **ἐκτίσει** (ῑ). See *ἐκτίνω* and cf. 261.

268. They accept with sympathy her apologies (see 225) for her reluctance to meet them. **πενθεῖν** signifies *to behave as a mourner*, it being the custom in times of mourning not to receive strangers. See *Alk.* 751.

269. **καὶ** emphasizes the approach of the king as something new and important. Others *ὁρῶ δ' ἐκεῖ*, *but I see yonder*.

272. **εἶπον**. See on 64.

274. **βραβεὺς**, *umpire*, or *present judge*. *βραβεύς*, usually an umpire in athletic contests, signifies one who gives an immediate decision on the spot. Hence it is applied to one who awards a decision and sees it executed, as here, and sometimes, like the Latin *arbiter*, to a mere witness or spectator. **λόγου**, genitive of respect, *in this sentence*.

278. **ἐξιᾶσι...κάλων**, *are now letting out all rope*, i.e. are bearing down upon me full sail. Cf. *Herc. Fur.* 837, *ἔλαυνε, κίνει, φόνιον ἐξίει κάλων*, Aristoph. *Eq.* 756, *νῦν δή σε πάντα δεῖ κάλων ἐξιέναι σεαυτοῦ*. **δὴ**, *now*.

279. *And there is no approachable landing-place in distress*. **εὐπρόσοιστος**, from *προσφέρεσθαι*, *to bear towards, approach*. Cf. *δυσπρόσοιστος*, *hard of access, repellent* in manner. **ἔκβασις**, properly the act and hence the place of 'stepping-out' or disembarking. It must not be translated by *escape*. **ἄτης** has practically the force of an adjective, *belonging to* (i.e. proper to be used in) *calamity*.

280. **καὶ κακῶς πάσχουσα**, *though I am used cruelly*, i.e. 'I will ask, though to seek reasons from cruelty is superfluous'. Cf. *Tro.* 898, *ἀτὰρ σχεδὸν μὲν οἶδά σοι στυγουμένη ὅμως δ' ἐρέσθαι βούλομαι*. For **ἐρήσομαι** see *ἔρομαι*. **ὅμως**, connected with *ἐρήσομαι*, is not necessary, but is often added after a concessive phrase.

282. **παραμπέχειν λόγους**. Lit. 'to miswrap words', i.e. *to deceive you with a cloke of words*, *παρὰ* importing departure *aside* from the truth as in *παρειπεῖν*, *παραπατᾶν*.

284. **ξυμβάλλεται τοῦδε δείματος**, *are contributories of this fear*, the genitive depending upon the partitive sense involved in the verb.

288. Regular construction would require *τὸν δόντα* (*θυγατέρα εἰς γάμον*) *καὶ τὸν γήμαντα καὶ τὴν γαμουμένην.*

290. **ἀπεχθέσθαι**, see *ἀπεχθάνομαι.* Supply *ἐστί.*

291. **μεταστένειν**, *repent*, lit. 'sigh late'. For the repetition of idea in *ὕστερον μετα-* cf. *Iph. A.* 343, *μεταβαλὼν ἄλλους τρόπους*, 363, *μεταβαλὼν ἄλλας γραφάς.* Others, with the MSS. *μέγα στένειν, sigh loud.*

292—306. See the *Analysis.*

294. **ἀρτίφρων**, properly *of equal-sided mind* or as we say 'well-balanced'. Cf. *ἀρτίχειρ, ἀρτίπους, ἀρτιμελής, having the use of both hands, feet, limbs.* The word is opposed here to *περισσῶς σοφοὺς, over-learned on one side;* cf. the contrast of *ἄρτιος even* and *περισσός odd* (lit. *one-sided*) as applied to numbers.

295. **ἐκδιδάσκεσθαι**, causative middle, *have them taught.* The adj. *σοφοὺς* expresses the result of the process *διδάσκεσθαι.* This use is called *πρόληψις* or 'anticipation'.

296. **χωρὶς...ἀργίας**, *besides and beyond the unprofitableness which belongs to them.* **ἄλλης** is superfluous and merely repeats the force of *χωρὶς* (see the Lexicon under *ἄλλος*). **ἀργίας.** Money or other property was said to be *ἀργός* (*ἀ-εργον*) *idle* when not invested or bringing in no return: *ἀργία* here has the same sense. **ἧς** for *ἥν*, the relative being attracted into the case of the antecedent. *ἀργίαν ἔχειν, to have* (the quality of) *unproductiveness* = *ἀργὸς εἶναι.* We do not use *to have* in this way, but with *ἔχειν* it is common.

297. **ἀλφάνουσι**, *they purchase. ἀλφάνειν* properly = *to fetch* (a price). The word is chosen to keep up the commercial metaphor implied in *ἀργία*, education being thus estimated merely by what it will 'fetch'. The tone of this passage, reflecting the views of the 'practical man', is bitterly ironical.

298. **προσφέρων**, *importing* as a kind of merchandise. In the time of Euripides learning was chiefly diffused by travelling professors, the *σοφισταί* or so-called 'sophists'.

299. The ignorant, not seeing the value of your new learning (*καινὰ σοφὰ*), and seeing only that you do not teach the learning which they recognize, will suppose you simply unpractical and unlearned. Cf. 305.

303. **τοῖς μὲν** = *τοῖς δοκοῦσιν εἰδ. τι ποικ.*, the pretenders to special knowledge. **τοῖς δὲ** = *τοῖς σκαίοις*, the ignorant public, *to others I am hard to please and not so very wise* (*after all*), cf. 299. **προσάντης** = our borrowed French *difficile.* Cf. Xen. *Apol.* 33, *ὥσπερ οὐκ ἦν πρὸς τἄλλα τἀγαθὰ προσάντης.* The ignorant complain that the discoverer of new science is not satisfied

with 'what was good enough for our fathers'. Or, according to another view, προσάντης = *hard to deal with, disagreeable*, cf. Hdt. VII. 160, προσάντης λόγος, *a difficult proposition*. The reading of 305 is taken from a paraphrase in an ancient commentary ἐναντία εἰμὶ τοῖς ἀπαιδεύτοις καὶ οὐκ ἄγαν σοφή. The MSS. give τοῖσδ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή.

[304 closely resembles 808, and can scarcely be genuine here as it stands; the exact reading of these lines 303—5 is uncertain, but the text represents the sense, or something near it.]

308. **ἐξαμαρτάνειν ἐς**, *to pick a quarrel with*, go 'out of my way', as we say, to offend.

310. **ὅτῳ**, supply ἐκδόσθαι αὐτήν.

314. **ἠδικημένοι**. The plural gives the expression a general bearing: *we* = I and mine. In such a case masculine adjectives are used, even if the speaker is a woman, the distinctiveness of the feminine not being appropriate to a mixed class of persons. Cf. σοφοὶ 385.

315. **κρεισσόνων**, genitive after the comparative implied in νικώμενοι = ἥσσονες ὄντες.

316. **ἔσω φρενῶν βουλεύῃς**, together. The words ἔσω φρενῶν are put out of their place for the sake of emphasis. In English this effect would be given by the voice.

ἀκοῦσαι, explanatory infinitive after μαλθακά.

319. Constr. ἀνὴρ (or γυνὴ) σοφὸς, ὀξύθυμος ὤν, ῥᾴων φυλάσσειν ἐστὶν ἢ σιωπηλὸς ὤν: cunning is more easily watched in a quick temper than in a reserved. **φυλάσσειν**, explanatory infinitive after ῥᾴων. Observe carefully that it is φυλάσσειν not φυλάσσεσθαι.

322. **ἄραρε**, see ἀραρίσκω.

323. **μενεῖς**, future (observe the accent). 'A device how you shall remain' = *a device whereby to remain*.

324. Constr. πρὸς γονάτων σε (αἰτοῦμαι). See on 65.

325. Sometimes, particularly in dialogue of alternate lines (στιχομυθία), the sentences of two speakers are grammatically continuous, the persons of the verbs and pronouns only being altered. So here Kreon might have said οὐ γὰρ ἂν πείσαις, ἀλλ' ἐξελῶ σε κ.τ.λ. This continuation of his words is thrown by Medea into the form of a question. So in the next line φιλῶ γὰρ stands as if οὐκ αἰδέσομαι had preceded—(*I will*), *for*, etc., and in 329, πλὴν γὰρ, as after μνείαν ἔχεις—(*Doubtless*) *for*, etc. **πείσαις**: the regular form in Attic prose and the usual form in Attic poetry of the 1st aor. opt. act., 2nd and 3rd pers. sing.

is -ειας, -ειε. The forms in -αις, αι are older. **ἐξελᾷς**, contracted from ἐξελάσεις: see ἐξελαύνω.

329. Constr. πατρὶς γάρ ἐστι πολὺ φίλτατον (*far the dearest thing*) πλὴν τέκνων ἔμοιγε. Kreon implies a censure on Medea's flight from Kolchis; in πλὴν τέκνων he is thinking of his anxiety for his daughter.

330. **ἔρωτες**, *love* in general.

331. The sentence is elliptical, and in full would be ἢ κακὸν μέγα ἢ ἀγαθὸν μέγα, ὅπως (*according as*) ἂν παραστῶσιν τύχαι, ἢ κακὴ ἢ ἀγαθή. Kreon is mentally comparing with the fate of Medea the prosperous love of his daughter and Jason; Medea understands him and invokes a curse on it. **καὶ** must be omitted; we say *so also* in comparisons, the Greeks either *so also* or *as also*.

332. *Let not him, who is the author of these woes, escape thee.* Observe that τῶνδε...κακῶν is an *adjectival* sentence, not a dependent interrogative.

333. **μ' ἀπάλλαξον πόνων**, *spare my pains*, i.e. save me the trouble of forcing you away by going quietly yourself.

334. *I have my own pains* (ἡμεῖς emphatic) *and need no more.* 'I have not so little trouble nor you', she implies, 'so much, that I can be expected to save you any at my expense'. She wishes to mark the brutality of Kreon's tone, considering the relative positions of the two.

335. **ὠσθήσει**, see ὠθέω.

338. **τοῦτο**: accusative of respect (*as to that*) after τυχεῖν σοῦ (='to obtain your grace'). Or, according to others, accusative after τυχεῖν, σοῦ depending on ἱκέτευσα.

339. MSS. τί δ' οὖν or τί δ' αὖ. **ἀπαλλάσσει χερός**, *let go my hand*, to which (see *Analysis*) she is clinging. MSS. χθονός. This emendation (Wilamowitz) has been brought to my notice since the publication of my larger edition. I have placed it in the text (though I do not consider it demonstrably right) for the relation of the verbs βιάζει κοὐκ ἀπαλλάσσει suggests, if it does not require, that they should be more closely connected in sense than in the MSS. reading.

341. **ᾗ φευξούμεθα**, *the manner of our exile*, cf. τῇδε, ταύτῃ, *in this manner;* this phrase forms the object to the verbal phrase ξυμπερᾶναι-φροντίδα. The future of φεύγω is regularly φεύξομαι, rarely φευξοῦμαι.

342. **ἀφορμὴν**=*means* to 'start' upon (ὁρμάω). So the capital used in carrying on a business was called the ἀφορμή.

345. Probably an interpolation. *εἰκὸς*, not *εἰκός ἐστιν*, is the use of Euripides. Supply *εἶ art* in 344.

348. **τοὐμόν** = *ἐγώ*, *my interest* for *me*.

349. *αἰδεῖσθαι*, *to show mercy*. Cf. 326. **διέφθορα**. Another form of the perfect of *διαφθείρω* (cf. 226), *I have spoilt*.

351. **τεύξει**, see *τυγχάνω*. **προυννέπω** contracted from *προεννέπω*.

352. **θεοῦ**—'Ἡλίου.

ἡ ἐπ-ιοῦσα, *the after-coming* or *succeeding*.

354. **λέλεκται**. The verb *λέγω* has two perfects passive, *λέλεγμαι* and *εἴλεγμαι*, corresponding respectively to its two meanings *say* and *collect*. Observe that neither of these is the common prose Attic for *have been said*, which is expressed by *εἴρημαι*, the perf. passive of the same verb which supplies the fut. active *ἐρῶ*, *I shall say*; see 364.

356. Supply *in so short a time*.

358. **μελέα ἀχέων**. See on 96.

359. **τίνα προξενίαν κ.τ.λ.** *To what protection*, etc. A verb governing these accusatives must be supplied from *ποῖ ποτε τρέψει*; cf. *Phoen.* 977, *ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων*; In the Mss. *ἐξευρήσεις*, *will you discover*, an ill-chosen word, is inserted after 360 to simplify the construction. Another reading is *πρὸς ξενίαν*.

360. **σωτῆρα**, the fem. form is commonly *σωτεῖρα*, *σωτεῖραν*, but cf. *El.* 993, *τιμὰς σωτῆρας*.

365. Constr. *ταῦτα οὔτι πώ* (*ἐστι*) *ταύτῃ*, *it is not yet by any means come to that*, viz. desperation. So in Aristoph. *Eq.* 843, *οὐκ, ὠγαθοί, ταῦτ' ἐστί πω ταύτῃ, μὰ τὸν Ποσειδῶ*.

368. **θωπεῦσαι ἄν**, together. **τόνδε**. She points to the place where he stood.

370. **χεροῖν**, instrumental dative.

371. **μωρίας**, *weakness*, exaggerated sentiment; see on 61.

372. **ἐξὸν**, see 448. **ἑλεῖν**, *arrest*, *stop*, see *αἱρέω*.

373. **ἀφῆκεν**, *remitted*; others *ἐφῆκεν*, *permitted*.

375. Observe that this plan is modified in the sequel.

377. **ἐγχειρῶ**, deliberative subjunctive, *I am to*, *etc*. The tense is changed in *ὑφάψω* and *ὤσω* (*ὠθέω*) merely because the actions are instantaneous: *ὑφάπτω* would mean *be about lighting*.

382. **ὑπερβαίνουσα**, *overpassing*, i.e. entering.

384. **τὴν εὐθεῖαν**, supply *ὁδόν*. *τὴν...ὁδόν* is in apposition to *ᾗ...ἑλεῖν*. *Best take the obvious way—to slay them, as we are most skilled to do, by poison. We*, i.e. we Colchians or we descendants of the Sun, hence the masc. **σοφοί**. See on 314. MSS. *σοφαί*, which would refer the remark to the female sex; but it is then hardly true. Circe, the other "daughter of the Sun," was, like Medea, a great *φαρμακίς*: the power of the sun in creating and distilling, as it were, the juices of plants is probably the origin of this legend. See on 963.

386. **καὶ δὴ τεθνᾶσι.** *Suppose them, then, dead.* Lit. 'and now they are dead'.

392. *If a helpless misfortune exiles me*, that is apparently 'if when my exile comes I am without a plan'.

394. **τὸ καρτερὸν τόλμης**, *the bold* (*path*, supplied from *εἶμι*) *of daring*. She pursues the metaphor of the *πολλαὶ ὁδοί*, see 376, 391.

396. **ξυνεργὸν εἱλόμην Ἑκάτην**, the triple goddess, 'Proserpina Luna Diana', in her function as the moon, by whose light 'Medea gathered the enchanted herbs, that did renew old Æson' (*Merch. of Venice*, v. 1). The association of the weird moonlight with magical rites is easily understood.

399. **πικρούς σφιν θήσω γάμους**, *will make the marriage cost them dear.* Cf. *Bacch.* 357, *ὡς ἂν...θάνῃ πικρὰν βάκχευσιν ἐν Θήβαις ἰδών*, etc.

400. **κῆδος.** Cf. 367.

403. **ἕρπ' ἐς τὸ δεινὸν**, *go up to the peril*, i.e. *face it.* **νῦν... εὐψυχίας**, cf. Aesch. *Pers.* 405, *νῦν ὑπὲρ πάντων ἀγών.*

404. **ὀφλεῖν**, see *ὀφλισκάνω.*

405. **Σισυφείοις γάμοις**. From Sisyphus, the founder of the royal house of Corinth, cf. Hom. *Il.* VI. 152, *ἔστι πόλις Ἐφύρη* (former name of Corinth) *μυχῷ Ἄργεος ἱπποβότοιο· ἔνθα δὲ Σίσυφος ἔσκεν* (*was, lived*) *ὃ κέρδιστος γένετ' ἀνδρῶν, Σίσυφος Αἰολίδης· ὁ δ' ἄρα Γλαῦκον τέκεθ' υἱόν κ.τ.λ.* The *γάμοι* was *Sisyphean* in two senses, first as contracted with a princess of that house, and also as worthy of the *κέρδιστος ἀνδρῶν* himself. So the crafty Ulysses is called by way of reproach *τὸ Σισύφειον σπέρμα* *Iph. A.* 524, and *ὁ τὰς ἀσώτου Σισυφιδᾶν γενεᾶς* Soph. *Ai.* 190. The dative *γάμοις* is causal. **τοῖσδ'**. MSS. *τοῖς τ'*.

410. See the *Analysis.* **ἄνω χωροῦσι παγαί**, *the fountain runs up*, a proverbial expression for a complete change in the natural order of things, signifying here that the treachery commonly attributed to woman is transferred to man. Fountains

and rivers, with all other elemental things such as πῦρ, γῆ, ὄμβρος, etc., bore the epithet ἱερός, *sacred* or *mystic*.

411. **δίκα καὶ πάντα**, *order and the universe*. δίκη, properly *wont* or *custom*, whence the phrase δίκην τινός, *like* (after the way of) *a thing*. The common (later) meaning, *justice*, does not seem appropriate here.

412. *'Tis men whose counsels are treacherous and their sacred oath no longer sure.* **ἀνδράσι**, emphatic, 'man, instead of woman'. Observe that μὲν in this line is answered by τὰν δ' ἐμὰν, not by θεῶν δέ. **θεῶν πίστις**, *the gods' pledge*, i.e. the pledge taken by men in their name.

415. Constr. φᾶμαι δὲ στρέψουσι τὰν ἐμὰν βιοτὰν [ὥστε] εὔκλειαν ἔχειν, *legend shall bring my estate into* (convert it so as to be in) *good repute*, i.e. poets shall write in praise of woman's truth instead of inveighing against her treachery. By *my estate* or *condition of life* is signified womanhood. For εὔκλειαν ἔχειν see on 296.

417. **τιμά**, *compensation* (lit. *payment*) for unjust reproach in the past. So in Soph. *Ant.* 699, οὐχ ἥδε χρυσῆς ἀξία τιμῆς (*reward*) λαχεῖν; and elsewhere: cf. τιμᾶν in 660.

418. **οὐκέτι ἕξει**, *will hold no longer*, i.e. *will let go*.

420. It was the fashion of the ancient bards or reciters (ἀοιδοί), whose ill-treatment of women is here rebuked, to commence a poem by inviting the muses to 'begin' it, and to end by inviting them to 'cease from' (λήγειν) or 'close' it. See for instance Hesiod's *Theogonia* 48, ἀρχόμεναι θ' ὑμνεῦσι θεαὶ λήγουσί τ' ἀοιδῆς. Hence the use of the phrase λήξουσ' ἀοιδᾶν here in the different sense of 'abandon altogether' is a sort of parody, and for the same reason the Ionic contraction ὑμνεῦσαι (for ὑμνέουσαι) is used instead of the regular Attic ὑμνοῦσαι, as belonging to the dialect in which the poems of the ἀοιδοί (for example the *Iliad* and *Odyssey*) were written. The double construction of λήγειν with the genitive and with the participle is also Homeric.

παλαιγενέων, *long-descended*, i.e. traditional. **ὑμνεῦσαι** has a double sense, either 'celebrating in song', or 'repeating frequently'; cf. the English *harping upon*. We have a specimen of these invectives against women in Hesiod (*Theog.* 591).

423. **ἐν ἁμετέρᾳ γνώμᾳ ὤπασε**, *put into woman's mind the gift of*, cf. *Iph. A.* 584, ὃς τᾶς Ἑλένας ἐν ἀντωποῖς βλεφάροισιν ἔρωτα δέδωκας. Here again we have a Homeric phrase (see last note), cf. Hom. *Od.* VIII. 498, ὡς ἄρα τοι (*to thee*, the bard Demodokos) πρόφρων θεὸς ὤπασε θέσπιν ἀοιδήν.

426. **ἀντάχησ' ἂν** = ἀντήχησα ἄν. The condition εἰ Φοῖβος ὤπασεν ἀοιδὴν must be supplied from the previous sentence. *I*

should have sung an answering strain to (*that of*) *the male breed*, i.e. we women would have attacked men in poetry as they have attacked us.

428. Constr. *ἔχει πολλὰ εἰπεῖν*, *has much to say of*, i.e. furnishes abundant material for attacking. **ἁμετέραν** (sc. *γυναικῶν*) **μοῖραν**, *the women's division* of the human race; *μοῖρα* here = *μέρος*, with which it is connected in etymology. Cf. *Supp*. 244. For *μὲν...τε* see on 125.

431. *Thou didst quit for a ship thy father's house.* So Helen in Aesch. *Ag*. 690 flies with Paris *quitting her silken curtains*, *ἐκ τῶν ἁβροπήνων προκαλυμμάτων ἔπλευσε.*

432. **ὁρίσασα**, *having parted off*, i.e. *left behind*, or perhaps *having divided*, i.e. *passed between*. **πέτρας**, see 2. **πόντου**, *the Main*; see on 212.

435. *Having lost the bed where thou liest husbandless*, lit. *of thy husbandless lying*. It has been proposed to avoid the difficulty of this expression by reading *χθονί· τᾶς ἀνάνδρος, κοίτας ὀλέσασα λέκτρων*, where *τᾶς* is relative referring to *χθονὶ* and depending upon *ἐλαύνει*, and *κοίτας* is plural.

438. There is probably an allusion in these lines to the disturbed state of Hellas at the time (431 B.C.) of the production of the play and the dissolution of political connexions which led up to and accompanied the Peloponnesian war. **χάρις**, the *spell* or *charm*, i.e. the power to bind. **βέβακε** = *βέβηκε*, see *βαίνω*.

439. *In all the breadth of Hellas.* **ἀνέπτα** = *ἀνέπτη*, see *ἀναπέτομαι*.

440. Constr. *δόμοι οὐ πάρα* (= *πάρεισι*) *μεθορμίσασθαι μόχθων*. For the construction of the two last words cf. 258. *πάρα* (observe the accent) stands often for *πάρεστι*, more rarely, as here, for the plural.

442. **σῶν λέκτρων κρείσσων**, *the conqueror of thy charms.*

445. **ἐπέστα** = *ἐπέστη*, here a strict passive, *was set over*. Observe the use of this aor. and of *ἀνέπτη* in 440; as in both cases the effect of the action still continues we should in English naturally use a perfect or present, *is set over*.

446. **'ΙΑΣΩΝ.** See the story and *Analysis* in the Introduction.

447. **ὀργὴν**, *humour* or *temper* (not *passion*), cf. 176.

448. **παρὸν**, acc. absolute, *it being possible for you*, i.e. *when you might have*, etc. In the same way are used *δέον*, *προσῆκον* (*it being right*) and some other participles. Cf. *ἐξὸν* 372.

450. *For the sake of foolish words*, i.e. rather than forego the pleasure of uttering them.

453. Supply to ἃ the antecedent *τούτων* (*for that*) depending upon *ζημιουμένη*.

454. **πᾶν κέρδος ἡγοῦ** *τὸ φυγῇ μόνον ζημιοῦσθαι.*

456. **ἀφῄρουν**, *used to check*, cf. *ἑλεῖν* in 385.

457. **ἀνίεις**, contracted from *ἀνίεες*, impf. from *ἀνίημι* formed as if from *ἀνιέω*; cf. *ἐτίθεις* from *τίθημι*. **μωρίας**, *passion;* see on 61.

458. **ἐκπεσεῖ.** *ἐκπίπτω* is regularly used as the passive of *ἐκβάλλω*, *to expel, banish.*

459. **κἀκ τῶνδε**, *even after all this.* **οὐκ ἀπειρηκὼς φίλοις**, *not wearied of my goodwill*, lit. *by those I love. ἀπαγορεύειν, ἀπερεῖν, ἀπειπεῖν, ἀπειρηκέναι*, etc. = *to cry off*, and so *to give way, be exhausted.*

460. **τόσον γε.** Others *τὸ σὸν δὴ προσκοπούμενος*, *provident, as you know* (*δὴ*), *in your behalf.* MSS. *τὸ σὸν δὲ* or *τὸ σόν γε.*

466. This passage has been garbled. 466 is scarcely intelligible as it stands. It purports to be an explanation of *τοῦτο* in 465, *for that* (viz. *παγκάκιστε*) *is the greatest reproach that I can speak with my tongue against your unmanliness*, but it is open to many objections, particularly the emphatic position of the useless word *γλώσσῃ*. No satisfactory correction has been proposed. The line is not necessary at all (the remark *for that I may call you* may be referred to Jason's permission in 452 of the particular epithet *κάκιστος* which Medea uses), and is probably an interpolation.

467. **γεγώς**, see 215.

468. Interpolated from 1324.

469. It is possible to take *θράσος* and *εὐτολμία* either as words of praise (*courage, bravery*) contrasted with *ἀναίδεια*, or as milder synonyms of *ἀναίδεια* itself. *This* (*conduct*) *is no mere assurance or hardihood, it is that worst of man's diseases, loss of shame.* This latter way is favoured by the use of *θράσος* which has always either a neutral or a bad sense.

470 is not metrical, having no caesura. The quasi-caesura *δρά-σαντ' ἐναντίον* is not admitted in this play. It was probably inserted to explain *τόδε*, as 466 to explain *τοῦτο*.

475. On the allusions here see the story in the Introduction.

476. A verse unpleasant from the repetition of the letter *σ*. For this and other such Euripides was satirised by the contemporary comedians.

478. **ζεύγλαισι ταύρων** (*a yoke of bulls*) is constructed with *ἐπιστάτην* as if it were a participle (*ἐπιστατήσοντα*, like *σπεροῦντα*) and this in turn depends upon *πεμφθέντα*, *sent as breaker*, i.e. *sent to break*. *ἐπιστάτης* was the technical term for a professional trainer or breaker-in of draught animals. See Plato, *Apol.* 20 A.

480. **ἀμπέχων**, *surrounding*. Others *ἀμφέπων*, *tending*.

482. **ἀνέσχον** may be either transitive *raised*, or intransitive *rose*. Probably the first. **φάος**, metaphorical.

485. **πρόθυμος...σοφωτέρα**. This inaccurate use of the comparative was probably colloquial and confined in writing to certain familiar phrases. Cf. Hdt. III. 65, *ἐποίησα ταχύτερα ἢ σοφώτερα*.

486. See the story in the Introduction. **ὥσπερ** is explained by *παίδων ὑπ' αὐτοῦ*.

487. **πάντα δ' ἐξεῖλον φόβον**, *and I beguiled* (or *diverted*) *all their fears*. Cf. *Phoen.* 991, *ὡς εὖ πατρὸς ἐξεῖλον φόβον*, *how cleverly I beguiled my father's fears* by a false story. The genitive *αὐτῶν*, governed by *ἐξ-*, must be supplied from *παίδων*. Others supply *σοῦ*.

488. **ἡμῶν**. She identifies the cause of her children with her own.

489. **ἐκτήσω**, 1 aor. midd. 2nd pers. sing. See *κτάομαι*.

494. **θεσμὰ**, irregular plural of *θεσμός*: cf. *δίφρα*, *κύκλα*, *κέλευθα*, *δεσμά*, *σῖτα*. Another reading is *θέσμι' ἀνθρώποις*.

496. The expression is a variety for *φεῦ δεξιὰ χεὶρ καὶ τάδε γόνατα, ὧν σὺ ἐλαμβάνου*. **πολλὰ**, *often*, cf. 579.

497. *χρώζειν*, to touch the surface of a thing, *feel*, *handle*, here signifies in a contemptuous way the false and unmeaning action of the suppliant Jason (see on 65) making his vows of gratitude.

500. *Although I do not think to obtain any kindness from you.* The rhetorical question standing for the negative (*What do I think?* for *I do not think*, cf. 565) is in English possible only in the principal clause; in Greek it may stand also in a dependent clause, such as the participial *δοκοῦσα...καλῶς* here. *γε* throws an indignant emphasis upon *σοῦ*.

502. **τράπωμαι**. See 377.

503. **οὓς...καὶ πάτραν**. For the order cf. 496.

504. **γ'...οὖν** = *γοῦν* which introduces something as *primâ facie* evidence (here ironical) in favour of what precedes.

507. **οὓς...δρᾶν**, the family of Pelias, whom Medea *had no need to injure* inasmuch as it was not her wrong but Jason's which she avenged upon them.

509. **πολλαῖς μακαρίαν**, *blest in the opinion of many a woman.*

510. **θαυμαστὸν...κἄπιστον.** *A husband to wonder at, a husband not—ah, not indeed—to be believed.* *ἄπιστος* is here in the first place a synonym of *θαυμαστός*, *incredibly good, too good to hope for*: (see Soph. *Phil.* 807 *τὸ ἐλπίδων ἄπιστον* and the Lexicon under *ἄπιστος*). But the ironical use of it in this sense naturally suggests its literal truth in the other sense of *false, faithless*, and calls forth the exclamation *ἡ τάλαιν' ἐγώ.* A very similar point is made by the orator Andokides (9. 32), in his *πίστις ἀπιστοτάτη*, *an assurance beyond belief.*

[MSS. *καὶ πιστὸν*. I have before cited with approval Nauck's remark that *πιστὸν* is out of place, the context requiring a word of the same complexion as *θαυμαστὸν*. His proposed substitute (*σεπτὸν*) has not found favour, for good reasons; and I therefore now offer my own.]

514. **καλὸν** (*honourable* or *creditable*, ironical) governs *τῷ νυμφίῳ*. *καλὸν ὄνειδος* is in apposition to the idea contained in *φεύξομαι...μόνοις*, and is itself further explained by *πτωχοὺς... σε.*

516. **ὃς κίβδηλος ᾖ.** The regular construction of an indefinite relative clause in Attic Prose would require *ἂν ᾖ*, but the simple subjunctive is frequent in Homer and occurs in the Attic poets. Cf. *El.* 972, *ὅπου δ' Ἀπόλλων σκαιὸς ᾖ τίνες σοφοί*; *Ion* 855, *τῶν ἐλευθέρων οὐδὲν κακίων δοῦλος ὅστις ἐσθλὸς ᾖ.* The examples in prose are rare and most of them doubtful. The thought is borrowed from Theognis (elegiac poet of Megara, about 600 B.C.) 119, *χρυσοῦ κιβδήλοιο καὶ ἀργύρου ἄνσχετος ἄτη, Κύρνε, καὶ ἐξευρεῖν ῥᾴδιον ἀνδρὶ σοφῷ· εἰ δὲ φιλοῦ νόος ἀνδρὸς ἐνὶ στήθεσσι λελήθῃ ψυδρὸς ἐών, δόλιον δ' ἐν φρεσὶν ἦτορ ἔχῃ, τοῦτο θεὸς κιβδηλότατον ποίησε βροτοῖσιν, καὶ γνῶναι πάντων τοῦτ' ἀνιηρότατον.* **ὅτῳ**, *whereby.* **ἀνδρῶν** depends both on *τὸν κακὸν* and on *σώματι.*

521. **φίλοι**, *those near and dear;* the word *friend* does not cover *φίλος* as used in poetry; *lovers* would be here much nearer.

522. **κακὸν λέγειν** (explanatory infinitive, cf. 264), together.

523. Borrowed from Aesch. *Theb.* 62, *σὺ δ' ὥστε ναὸς κεδνὸς οἰακοστροφος.* **ὥστε**, *as*, a poetical use.

524. **ἄκροισι λαίφους κρασπέδοις**, *with the topmost edge of the canvas* (*only*), i.e. with sails reefed up, to escape the

violence of the wind. Cf. Aristoph. *Ran.* 999, *συστείλας, ἀκροῖσι χρώμενος τοῖς ἱστίοις.*

526. **καὶ** emphasizes the whole phrase *λίαν πυργοῖς χάριν*, giving the effect of the English 'since you *will* exaggerate, etc.'

529. At the word *λεπτὸς* Jason interrupts himself, and the antithesis implied by *μὲν* is not expressed. 'Though you have much wisdom, you have also', he was about to say, 'strong passions, and were led to save me simply by love'. But with an assumption of generosity (*ἐπίφθονός ἐστι λόγος διελθεῖν*) he cuts this narrative short.

531. **τόξοις ἀφύκτοις.** The MSS. vary between this and *πόνων ἀφύκτων.*

532. **θήσομαι**, *reckon*, as if he were taking an account between Medea and himself.

533. Literally, *for in whatever way* (*ὅπῃ οὖν*) *you served me, it is satisfactory*, i.e. *I am content with the kindness, howsoever done.*

534. **τῆς ἐμῆς σωτηρίας** is best taken as a partitive genitive, *of my safety what you have gained is more than what you have given*, i.e. in saving me your gain has been greater than your gift. **μείζω εἴληφας ἢ δέδωκας** is equivalent to *ταῦτα ἃ εἴληφας μείζω ἐστὶν ἢ ἐκεῖνα ἃ δέδωκας*, and the genitive *σωτηρίας* depends upon this implied *ταῦτα* and *ἐκεῖνα.* It is also taken either (1) as the genitive of comparison after *μείζω*, upon which *ἢ δέδωκας* must of course also depend, *you have received more than my safety* (*more, that is,*) *than you have given*, or (2) as the genitive of price, *in return for my safety.* **εἴληφας**, see *λαμβάνω.*

537. The prevalence among the Hellenes of the idea of *law* as the guide of men's lives instead of the irregular action of despotic force was the chief mark of their advance in civilisation beyond foreign peoples (*βάρβαροι*), and they were justly proud of it.

538. **τε** couples *δίκην* (*morality*) to the substantival infinitive *χρῆσθαι νόμοις* (*how to live by law*), and both depend upon *ἐπίστασαι.* **πρὸς ἰσχύος χάριν**, *according to the pleasure of might.*

539. **ᾔσθοντο**, see *αἰσθάνομαι.*

540. **γῆς ἐπ' ἐσχάτοις ὅροισιν.** From the Hellenic point of view, as Hellas extended her bounds by maritime colonies only, the eastern extremity of the Euxine was literally 'the end of the world'.

542—544. 'I should not care for either riches or genius without fame'.

543. **ὑμνῆσαι** depends upon *εἴη* (=*ἐξείη*, *may it be permitted*), to be supplied from the previous sentence.

544. **ἐπίσημος.** The short initial vowel of *ἐπι- ἀπο-* (and much more rarely of other words) may be elided after a long vowel preceding. This is called *Prodelision.*

545. **τῶν ἐμῶν πόνων πέρι**, i.e. concerning the Argonautic part of the story, which might be called *πόνοι Ἰάσονος*, as the various enterprises of Herakles were called *πόνοι Ἡρακλέος*. Jason implies that his modesty would not have allowed him to refer to it, if Medea had not compelled him.

548. **ἐν τῷδε**, *in this matter*, to be taken with *γεγώς*. *σοφὸς ...σώφρων...μέγας φίλος*, see the *Analysis*. **μέγας**, *powerful.*

550. **ἀλλ' ἔχ' ἥσυχος.** Medea's indignation at the last words is on the point of breaking into speech, as appears by her gestures. Jason coldly checks her.

553. **τοῦδε...ἢ γῆμαι.** Cf. *Herakl.* 297, *οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας ἢ πατρὸς ἐσθλοῦ κἀγαθοῦ πεφυκέναι.* The pronoun *τοῦδε* is explained by the clause with *ἤ*, as it might be by the equivalent substantival form *τοῦ παῖδα γῆμαι.*

555. **ᾗ**, *where.* The antecedent is *σὸν...πεπληγμένος*, treated as one thought, *not weary—your sore point—of you, and smitten &c.*

557. *bent upon a rivalry in numerous offspring,* i.e. anxious to surpass my existing family by a larger one.

558. Supply *παῖδές εἰσι.*

562. **θρέψαιμι**, see *τρέφω.*

563. Jason proposes by *combining the families* to give to his children by Medea the princely rank which his expected children would inherit from their mother.

564. **ξυναρτήσας ... εὐδαιμονοῖμεν.** This change, though not according to our rules, is perfectly logical and was in Greek also conventionally grammatical. The participle refers to one only of the subjects to the plural verb, Jason. Cf. Aesch. *Eum.* 141, *ἀπολακτίσασ' ὕπνον ἰδώμεθα*, Soph. *Phil.* 645, *χωρῶμεν ἔνδοθεν λαβὼν ὅτου σε χρεία μάλιστ' ἔχει.* The MSS. give the sing. *εὐδαιμονοίην* but the subsequent explanation (*σοί τε γὰρ... ἐμοί τε*) shows the plural to be correct.

566. **τέκνοις**, instrumental; *by means of.*

568. **οὐδὲ σύ**, together.

569. **ἐς τοσοῦτον ἥκεθ' ὥστε**, *this is the sum of you, that*, i.e. this is your scope or range of ideas, you have no thought for anything beyond. Literally, *you come to so much*, an arithmetical expression in which Greek and English coincide. Cf. *El.* 1053, *ἣ δὲ μὴ δοκεῖ τάδε οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἥκει λόγων, she does not amount even to a number in my reckoning.* Another way is to supply *μωρίας* or some such genitive after *τοσοῦτον*, translating *you are come to such a pitch (of licentiousness).*

573. **τίθεσθε**, *you reckon.*

577. **κεἰ παρὰ γνώμην ἐρῶ**, *though I shall speak indiscreetly* (*in saying so*). See the *Analysis.* For *παρὰ γνώμην*, lit. *contrary to judgment*, see Thuk. I. 70, *καὶ παρὰ γνώμην κινδυνευταί, venturesome even to indiscretion.*

579. See the *Analysis.* **πολλά**, *often.* **πολλοῖς βροτῶν** depends upon *διάφορός εἰμι = διαφέρομαι.* **ἐμοί**, *in my opinion.* **ὀφλισκάνει ζημίαν**, *incurs loss* or *damage* (the original sense of *ζημία*), i.e. is damaged by his eloquence. **ἔστι δ' οὐκ ἄγαν σοφός**, *is not so very wise after all;* his cleverness proves to be folly.

584 may also be read and punctuated thus, *ὡς καὶ σὺ μὴ νῦν κ.τ.λ. Accordingly do not you in this case try your plausibility upon me.* The text is, *So is it with you : do not therefore*, etc.

585. **δεινὸς λέγειν** is the usual Attic for *eloquent.* **ἐκτενεῖ σε**, a metaphor from wrestling. See *ἐκτείνω.*

587. **μὴ σιγῇ φίλων**, *not hiding it from those who loved you.* *σιγῇ* is dative of the manner, *φίλων* objective genitive: *σιγή τινος* (*masc.*) answers to the verbal construction *σιγᾶν τί τινα, to conceal a thing from a person.*

588. **οἶμαι**, *I trow* or *doubtless* with ironical emphasis. Another reading is *καλῶς γ' ἂν οὖν μοι* where *μοι* as well as *λόγῳ* depends upon *ὑπηρέτεις.* **λόγῳ**, *proposal.*

590. **τολμᾷς**, *can.* **μεθεῖναι**, see *μεθίημι.*

591. **τοῦτο**, the belief that if consulted I should refuse consent. **εἶχεν**, *restrained.* Cf. *Phoen.* 1156, *ἀλλ' ἔσχε μαργῶντ' αὐτὸν...Περικλύμενος, but Periklymenos restrained his fury.*

ἀλλά...σοι. Either, *looking to old age marriage with a foreigner began to appear discreditable*, i.e. you thought that your passion for a foreigner, which was excusable in youth, would be differently regarded as you advanced in years: or, *the foreign wife* (another sense of *λέχος*) *was getting an old face* (lit. *passing into an old age*) *that did you no credit*, i.e. as she lost her good looks you ceased to take pride in the possession of

her. According to the second view the construction is *βάρβαρον λέχος ἐξέβαινε πρὸς γῆρας οὐκ εὔδοξόν σοι.*

[The first rendering involves, as I think, an impossible rendering of *ἐκβαίνειν*, which, on the other hand, is used by Plato (see Lexicon) for the passage from one time of life to another, e.g. *ἐκβαίνειν τὴν ἡλικίαν τοῦ γεννᾶν.* The construction suggested above seems simpler and better than that which I before proposed, *πρὸς γῆρας* (*as she grew old*) *ἐξέβαινεν οὐκ εὔδοξον*].

598. Constr. *μή γένοιτό μοι εὐδ. βίος, λυπρὸς* (*ὤν*).

599. **κνίζοι.** In an optative sentence relative clauses follow the mood of the principal. English uses the indicative present.

600. **οἶσθ' ὡς μέτευξαι;** The construction (common in Euripides and Aristophanes, and occurring more rarely in Sophokles) is *μέτευξαι—οἶσθ' ὡς*; *Change the prayer—do you know how?* i.e. *Change the prayer as I will teach you.* The following *καὶ σοφωτέρα φανεῖ* is constructed as if for *οἶσθ' ὡς μέτευξαι* had been written the equivalent *μέτευξαι ὧδε.*

604. **φευξοῦμαι.** This form of the future (for the common *φεύξομαι*), regular in the Doric dialect, is occasionally used in Attic poetry. *κλαυσούμεθα* (*κλαίω*) and *χεσοῦμαι* (*χέζω*) were also used, and *perhaps* *ῥευσοῦμαι* (*ῥέω*), *πνευσοῦμαι* (*πνέω*), and a few others. Curtius, *Greek Verb*, p. 470, Eng. trans.

605. **αἰτιῶ**, see *αἰτιάομαι.*

606. **γαμοῦσα.** The active (proper only to the man, *γαμοῦμαι* being said of the woman) is used in order to point the aim at Jason, 'Did I do to you as you did to me?' Supply *εἱλόμην.*

608. *Your house too, maybe, is for my sake accursed.* Jason having outraged in the person of Medea the sanctity of the family tie, she has become *ἀραῖος δόμοις*, *a curse to his house*, and her presence is therefore a standing reproach to him. This, she says, and not the offence against Kreon upon which Jason insists (607), is the real cause of her expulsion. The king is not at all events (*γε*) the sole person to whom she is dangerous. The use of *τυγχάνω οὖσα*, *I am perchance*, gives a mocking tone of insinuation to her remark.

609. **ὡς** for [*ἴσθι*] *ὡς understand that* is common in Euripides and gives a strong positive tone. **κρινοῦμαι**, *will dispute*, *κρίνεσθαι*, properly 'to have something parted between oneself and another'. **τὰ πλείονα τῶνδε**, *the rest of this* (*controversy*), i.e. the further matter (note the article) which you have yet to allege. So Soph. *O. C.* 36, *πρὶν νῦν τὰ πλεῖον' ἱστορεῖν*, *before you ask the further question* (which you were about to put).

610. Another reading is *σαυτῇ φυγῆς*, where *φυγῆς* as well as *χρημάτων* will depend on *προσωφέλημα*. See on 49.

612. **ἕτοιμος**: the omission of *εἰμί* with this adjective is regular, as also with *φροῦδος* and *εἰκός* (*εἰκώς*).

613. **ξύμβολα**, *tokens* or *tallies* sent with a traveller to foreign friends (*ξένοι*) of the sender, and serving as a simple sort of letters of introduction. According to the ancient commentary, the special kind of *σύμβολον* intended was made by dividing *ἀστράγαλα* (bone-dice), each *ξένος* taking a part.

614. **μωρανεῖς**. See on 61.

624. **δωμάτων ἐξώπιος**. For the use of the compound instead of the simple *ἔξω*, cf. *ἔξεδροι χθονός*, *Κρήτας ἔξορμος*, *ἐκτόπιοι δόμων*, *δωμάτων ἔκδημος*, etc. Such periphrases are part of the poetic or tragic style, and the word *ἐξώπιος*, in particular, seems to have been characteristic of Euripides, as it is introduced by Aristophanes (*Thesm.* 881) in a parody of his language.

625. **ξὺν θεῷ δ' εἰρήσεται**, *with God's help it shall have been said*, i.e. *if God will*, a formula to avoid presumption in anticipating the future. Cf. *σὺν θεῷ* in 802, and *σὺν θεοῖς* in 915.

626. **γαμεῖς**. Second pers. sing. of the contracted future *γαμῶ* (*γαμέω* from *γαμέσω*). Cf. *καλῶ*, *τελῶ*, etc. *You shall have such a 'wedding' as you would fain refuse.* The 'wedding' is her vengeance called so by way of mockery; see on 957 and 1159.

627. See the *Analysis*.

ὑπὲρ...ἄγαν: the idea of excess is repeated for emphasis, cf. Aesch. *Pers.* 794, *τοὺς ὑπερπόλλους ἄγαν*.

629. **ἀρετὰν**: here as often in poetry synonymous with *εὐδοξίαν*, *renown*. **παρέδωκαν**, *allow, permit;* an aorist may represent habitual occurrence (called 'gnomic' as being used in *γνῶμαι*, *proverbs*); in English we use the present.

632. **ἐπ' ἐμοὶ**, an unusual construction for *ἐμοί* or *ἐπ' ἐμέ*. **ἐφείης**, see *ἐφίημι*. **χρυσέων τόξων**, genitive of origin depending on *οἰστόν*, *an arrow from thy golden armoury.* *οἰστόν* is object both to *ἐφείης* and *χρίσασα*.

635. **στέγοι**, *cover*, as with a shield; the metaphor of the arrow is still pursued. The MSS. have *στέργοι*, a word unfit for the context.

637. Constr. *μήποτε Κύπρις προσβάλοι* (*πρὸς ἐμὲ*) *ὀργὰς καὶ νείκη, ἐκπλήξασα θυμὸν ἐπὶ ἑτέροις λέκτροις*, *maddening my soul for another love*, i.e. with desire for it.

641. *But favouring peaceful wedlock, may she with discernment assort our marriages.* κρίνειν has its original sense *to divide* or *distribute.* Aphrodite is implored to judge with care the dispositions of men and women, and by distributing them suitably to prevent quarrels and changes of affection.

645. **τὸν.** The Greek 'article' has sometimes its original force as a demonstrative. So here, *that hard and helpless life.* **δυσπέρατον**: lit. *hard to traverse.* Others οἰκτροτάτων : for the double genitive ἀμαχανίας...ἀχέων, see on 49.

648. **δαμείην**, see δαμάζω. **ἁμέραν,** metaph. for *life.*

653. The object to εἴδομεν and ἔχω must be supplied from the previous sentence, *viz.* 'the fact that exile is the worst of ills'. **μῦθον** is predicative. The literal rendering is *I have seen it, I may reflect upon it not as a tale from others,* i.e. *From my own eyes and not from the mouth of others have I learnt the lesson.* Note the difference between φράζω and φράζομαι.

660. **τιμᾶν,** *to requite,* from τιμή in its proper sense of *price* or *payment.* See on 415.

καθαρὰν. Where a genitive forms a sort of compound with the substantive on which it depends (as here κλῇδα φρενῶν = *heart-key*) an adjective may agree in inflection with the principal substantive though in sense it belongs to the dependent. Cf. *Hipp.* 762, πλεκτὰς πεισμάτων ἀρχάς, *Phoen.* 1351, λευκοπήχεις κτύπους χεροῖν. καθαρὰν therefore may signify *pure* and refer in sense to φρενῶν, but it may also, perhaps better, be taken closely with ἀνοίξαντα, *opening clear* or *clean,* as καθαρὰ ὁδός is *an open road.* Others **καθαρᾶν,** gen. plur. fem.

663. See *Analysis.*

665. Pandion, a former king of Athens. No special reason for the epithet σοφοῦ appears to be known.

668. *And why* (i.e. for what enquiry) *did you journey to the oracular centre of the earth?* or according to others **θεσπιῳδὸν ἱζάνεις,** *Why did you sit upon,* &c. The ὀμφαλός was a sacred stone upon the floor of the temple of Apollo at Delphi, supposed (whence its name) to be the centre of the earth. Suppliants, and perhaps also persons consulting, sat upon it (Aesch. *Eum.* 40). ἱζάνεις is a 'historic' present corresponding to an English past tense. MSS. either ἐστάλης or ἱκάνεις.

670. **γὰρ.** See on 326.

675. Literally, *words more subtle than in proportion to a man to guess,* i.e. *words subtle beyond man's understanding.* Cf. Plat. *Crat.* 392 B, ταῦτα μὲν ἴσως μείζω ἐστὶν ἢ κατ' ἐμὲ καὶ σὲ ἐξευρεῖν.

676. **μὲν** in an interrogative sentence implies that the speaker wishes or feels bound to assume an affirmative answer, and intends to pass on to another question or inference, as Medea does here in 678. Cf. 1129.

677. **ἐπεί τοι καὶ.** 'Since *as you see* it is *just* a subtle wit that it needs'. The words in italics give the full force of *τοι* and *καὶ*, the last throwing an emphasis upon all that follows it.

679. A symbolical injunction to observe chastity. *προῦχων* (*προέχων*) *πoὺς ἀσκοῦ* is the hanging foot of an animal's skin, out of which was made the neck of the leather bottle (*ἀσκός*).

684. **εὐσεβέστατος.** *A very pious man,* not 'most pious among the children of Pelops'. **ὡς λέγουσι** with *εὐσεβ.*

688. See the *Analysis.*

694. **ἐφ' ἡμῖν,** *succeeding to me:* to make a second marriage was *ἐπιγαμεῖν.*

695. MSS. *ἦ που* (or *ἢ που*) *perhaps*, which does not express the required surprise. Editors read either *μή που* (cf. Aesch. *P. V.* 247), or *οὔ που*, cf. *Hel.* 135.

696. **τοῦ,** see on 645.

698—701. These four lines form two interrupted speeches, 698 being continuous with 700, and 699 with 701. From the first mention of Jason's treachery in 690, Aigeus follows the successive details with rising impatience and indignation (observe his *σαφῶς φράσον, φράζε σαφέστερον, ἴτω νυν, πέραινέ μοι λόγον*); and here, when Medea, after saying enough to show the drift of her answer to the alternative question of 697, puts in by way of parenthesis the ironical interrogatory *πιστὸς οὐκ ἔφυ φίλοις; Is he not a faithful friend?* Aigeus without waiting for the rest hastens to a fresh question, in the midst of which Medea's sentence concludes. This dialogue (690—708) must be supposed to be delivered with extreme rapidity and excitement on both sides; in fact, as far as stage necessity permits, Medea and Aigeus here 'both speak at once'.

μέγαν ἔρωτα, acc. cognate to *ἠράσθη* in 700. Medea is repeating the apology of Jason (see 550—567 and compare 884—888) that his motive in marrying the princess was the advantage of such a powerful connexion (*κῆδος*).

[In my larger edition I took *μέγαν ἔρωτα* (*ἐρασθεὶς*) *πιστὸς οὐκ ἔφυ φίλοις* as a complete and continuous sentence, *an ambitious passion made him false to his old love*, and I still prefer this to the usual punctuation (*μέγαν γ' ἔρωτα· πιστὸς οὐκ ἔφυ φίλοις*), which leaves the latter clause 'in the air'. But the supposed ellipse of the participle is ill-suited to the form

of the sentence, and the connexion now proposed smooths away both this offence and also the uncouth abruptness of 700. The point of Medea's parenthesis would be more obvious if we read

μέγαν γ' ἔρωτ'—ἄπιστος οὐκ ἔφυ φίλος;—

Is he not an incredible friend? ἄπιστος having the same expressive ambiguity as in 511: and the authority of the MSS. is as good for this reading as for the other.]

699. This also is an incomplete sentence, afterwards finished by δίδωσι δ' αὐτῷ τίς; in 701, where δὲ marks, as often, not the beginning of a new sentence, but the beginning of the second part (apodosis) of the conditional sentence, εἴπερ... κακός being the first part. If, says Aigeus, Jason really has the baseness to desert you, what father is willing to make himself an accomplice in the crime by giving him his daughter in marriage? An example of an interrupted sentence in στιχομυθία, somewhat similar in the circumstances, will be found at *Tro.* 716—720.

ἴτω νυν. An exclamation expressing impatience and contempt, as in 798, 819. Others take 699 as a complete sentence, *Away with him, if he is as base as you say:* but there is no authority for this rendering of ἴτω.

703. **ξυγγνωστ' ἄγαν ἄρ'.** MSS. σύγγνωστα γάρ. ἄγαν = *only too.*

705. *Here is yet again a fresh crime and another criminal!* Literally *a fresh crime of another.* As Medea's wrongs are successively disclosed, the whole story appears to Aigeus like a monstrous and incredible conspiracy. At first Jason only is involved (690—692); the further detail of the new marriage brings into view the complicity of the bride's father; and now a third party appears in the author (not yet named) of the sentence of banishment. MSS. **ἄλλο.** The expression ἄλλο καινὸν αὖ, though apparently without example, is in itself defensible, as this species of tautology is common in Greek. But see next note.

707. *And does Jason allow it? I did not mean to commend that either.*

It is important to distinguish between ᾔνεσα or ἐπῄνεσα, used in reference to the present, and αἰνῶ or ἐπαινῶ. The examples of the aorist may be classified in two main divisions.

(1) The use of the aorist instead of the present may signify that the feeling of approbation is, in the moment of speaking, past, and is already succeeded by a feeling of disapprobation. It thus implies that the praise is given *with a*

reservation, and may generally be rendered by *It is very well.* A further distinction may be taken as to the reservation implied:

(*a*) The reservation implied may be that the act is *tardy*. Examples are

Ion 1614, ᾔνεσ' οὕνεκ' εὐλογεῖς θεὸν μεταβαλοῦσα. *It is well that you praise the god in this altered tone* (though you should not have reviled him as in your folly you lately did).

Soph. *El.* 1322, σιγᾶν ἐπῄνεσ'· ὡς ἐπ' ἐξόδῳ κλύω
τῶν ἔνδοθεν χωροῦντος.

It is well that you are silent (*just in time*) *for*, *&c*. Orestes has urged Electra to repress the effusion of her joy at his return, remembering that their vengeance is yet to be accomplished (see 1235, 1258, 1271 and especially 1288—1300). Electra vehemently professes her willingness to obey, and disobeys in the very act of professing (1301—1321). Luckily she comes to a pause before mischief has resulted, and Orestes, with some irony, commends her for controlling her tongue. See also Eur. *Tro.* 53.

(*b*) The reservation implied may be that the act commended is *unseasonable*, or at least that its goodness is not just now material, from the point of view of the person praising. This is the well-known ᾔνεσα (or ἐπῄνεσα) as a formula of refusing or declining—'You are very good, but, &c.' Examples are

Iph. T. 1023, οὐκ ἂν δυναίμην· τὸ δὲ πρόθυμον ᾔνεσα.

Iph. A. 440, ἐπῄνεσ'· ἀλλὰ στεῖχε δωμάτων ἔσω.

In cases falling under (1), the use of the aorist is of course not necessary: its signification is that of the present with a slightly different shade, which might be otherwise conveyed by the tone of the voice. Thus in *Alk.* 1093, 1095 the present is first used and the aorist immediately afterwards substituted. But there is another class of cases to which this does not apply, for

(2) The aorist, not the present, must be used, when the speaker refers to something previously said by himself, which he desires to explain or correct. Thus *I praised* (or *I did not praise*) means *By what I said I meant* (or *I did not mean*) *to praise &c.* Examples are

Med. 223, where see note.

Androm. 785, ταύταν ᾔνεσα ταύταν καὶ φέρομαι βιοτάν,
μηδὲν δίκας ἔξω κράτος, κ.τ.λ.

To understand this it is necessary to go back to *ibid.* 764. The Chorus commence by praising the advantages of wealth

and rank (764—776), but explain that they do not mean an oppressive and invidious greatness (777—784). Then returning to their first point they say, in the words of the citation, *The life I praised, the life I prefer is this—power in just measure, &c.*

Under one of these classes may be placed all the examples in tragedy of ᾔνεσα or ἐπῄνεσα describing a present feeling—except this passage (*Med.* 705—707) as given in the MSS. As explanation (1) is clearly out of the question, we should expect to find explanation (2) applicable, and the emphatic οὐδὲ ταῦτα points in the same direction (observe the emphasis on ταύταν in *Androm.* 785 and on ἀστὸν in *Med.* 223). But if ἄλλο be read in 705 there is then no implied excuse for Jason's acquiescence, and nothing therefore to be corrected by οὐδὲ ταῦτ' ἐπῄνεσα in 707. The reader will see that the correction ἄλλου removes this difficulty: by attributing the sentence of banishment to another (ἄλλος), Aigeus might seem to leave Jason's share in it out of view, and he now amends his verdict in that particular.

708. With οὐχί must be supplied ἐᾷ from the previous line, *He professes to object, but inclines to resignation*, lit. *prefers to bear it* (my banishment) *patiently.* **λόγῳ** *in word* is opposed to ἔργῳ *in fact.* The last words are ironical, and describe not what Medea believes Jason to feel respecting her banishment, but what Jason professes to feel. He represents himself (455) as having submitted with regret and after many efforts to the sentence which Medea's rebellious temper had made inevitable. Medea believes that he is secretly glad, and this would be here implied by her manner and tone.

715. **θάνοις**, because the presence of a man's children and the prospective maintenance of his race was in Greek view the special consolation of a happy death. Cf. Soph. *O. C.* 1110. οὐδ' ἔτ' ἂν πανάθλιος θανὼν ἂν εἴην σφῷν (his children) παρεστώσαιν ἐμοί, and see on 1350.

717. **δὲ**, *but* (though you little know the treasure you have found) I the distressed suppliant have power to give you your wish.

718. **θήσω**, *will cause* or *make.*

722. *For in respect of this* (the producing of children) *I am quite lost*, i.e. I have no power. Or otherwise, *upon this I am wholly bent;* if the second is right, the sense of φροῦδος is unusual.

724. **δίκαιος ὤν**, *with a right to do so.* See the *Analysis.*

728. **οὐ μὴ μεθῶ·** οὐ μὴ with the subjunctive expresses a strong future negative, *I certainly will not let you go.* μεθῶ, see μεθίημι.

730. **ἀναίτιος καὶ ξένοις,** *blameless in the eyes of my allies also.* See the *Analysis.*

732. **ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς,** literally *I should have* (have received) *everything satisfactorily from you,* i.e. you would wholly content my wishes.

734—740. See the *Analysis.* [The reading of 737–739 is uncertain, though the argument is in the main clear. The version in the text, which in some points has little or no critical probability, is that of several editions, and may be accepted provisionally. That of my larger edition, where a full discussion will be found, is

> λόγοις δὲ συμβὰς καὶ θεῶν ἀνώμοτος
> ψιλὸς γένοι' ἂν κἀπικηρυκεύματα
> οὐκ ἀντισοῖο,

i.e. *if you make with me a verbal compact not ratified by oath, you will be without defence and not on equal terms in negotiations (with my enemies).*]

736. Constr. οὐ μεθεῖς ἂν ἐμὲ τούτοις, ἄγουσίν με ἐκ γαίας, *when they propose to take me by force from the land.* Observe that the present participle ἄγουσιν represents, as often, an action proposed and so far only going on. **μεθεῖς** = μεθείης; this contraction commonly occurs only in the plural of the tense μεθεῖμεν, μεθεῖτε. Some read here μεθεῖ', i.e. μεθεῖο, the corresponding mood and tense of the middle voice, which (if ἐμοῦ be supplied) gives the same meaning.

737. **θεῶν ἀνώμοτος,** the genitive of respect frequently follows a negative compound adjective, as ἄχαλκος ἀσπίδων, *having no brazen shields.* ἄσκευος ὅπλων, *not equipped with arms,* &c. **φίλος**: the object is still τούτοις, *you may make friends with them* and desert me.

741. *Your words show* (ἔλεξας) *a long foresight in negotiation.* The 'negotiation' which Medea foresees is that between Aigeus and the Corinthians respecting the surrender of her person. For this sense of λόγοι, cf. Soph. *Phil.* 1307, ψευδοκήρυκας, κακοὺς ὄντας πρὸς αἰχμὴν ἐν δὲ τοῖς λόγοις θρασεῖς, and *ibid.* 563, ὡς ἐκ βίας μ' ἄξοντες ἢ λόγοις πάλιν; There is another MS. reading ὦ γύναι for ἐν λόγοις, and some read ἔδειξας for ἔλεξας.

744. The construction is ἔχοντα σκῆψίν τινα, δεικνύναι αὐτήν. For the explanation of this σκῆψις, or *excuse,* see the *Analysis.*

745. *And your case is more fixed,* or, as we might say, *stands the firmer.* ἐξηγεῖσθαι = to dictate a formula for another to repeat; **θεοὺς,** the gods to be sworn by.

752. MSS. *γαῖαν λαμπρὸν ἡλίου τε φῶς*, or *λαμπρόν θ' ἡλίου φάος*.

753. **ἐμμενεῖν ἅ**, i. e. *τούτοις ἅ*. *ἐμμενεῖν* future; observe the accent.

754. **τί...πάθοις;** The tense which would be used by Aigeus in invoking upon himself a penalty for perjury (*πάθοιμι, may I suffer*), is adopted by Medea in the form of a question, which is therefore equivalent to, *And what do you pray that you may suffer, &c.?*

759. **ὁ...ἄναξ.** Hermes in his function of 'guide', from *πέμπειν*, to escort. Maia, a daughter of Atlas, was his mother.

760. **ὧν...κατέχων.** Equivalent to *ἃ σπεύδεις, κατέχων ἐπίνοιαν* [*αὐτῶν*], where *ἃ* is accusative cognate to *σπεύδεις*, *that upon which thou art bent, holding firm the purpose to do it.*

764. She invokes the god of her race (Helios) and the gods who were bound to protect her as the victim of perjury. **Δίκη Ζηνός.** *Justice, daughter of Zeus.*

765. The use of the plural here gives a sort of impersonal magnificence, as if it were her cause rather than herself that is triumphant. When she comes to the personal details she falls to the singular (772). On the gender of *μολόντες* (771) see on 314.

766. **εἰς ὁδὸν βεβήκαμεν**, *are upon the road.*

768. **ᾗ μάλιστ' ἐκάμνομεν**, *where we were in the worst distress*, the question of a refuge having been Medea's chief difficulty (see 386). *κάμνειν* being the proper word for a ship *labouring*, as we say, at sea (Aesch. *Theb.* 210) leads up naturally to the metaphor in the next line. **τῶν βουλευμάτων** may be taken either with *λιμὴν* or with *ᾗ* (*the point in my deliberations where*) and in fact belongs to both.

770. **πρυμνήτην κάλων**, the rope from the stern by which the ship would be made fast to or on the shore. **ἐκ τοῦδε:** the Greeks say *fasten from* for our *fasten to.*

773. *λέγειν πρὸς ἡδονήν*, *to speak with a view to pleasing*, was the established antithesis to *λέγειν τὴν ἀλήθειαν*, *to speak frankly* (Hdt. 7. 101). **δέχου...λόγους** therefore = *accept the unpalatable truth*, *μὴ πρὸς ἡδονὴν λόγους* being equivalent to *λεγόμενα μὴ πρὸς ἡδονήν*.

777. **ταῦτα**, his new marriage and its consequences. To explain this which is intelligible from the context some one inserted the clumsy line 778. Some omit also 779. The change of construction *ὡς...δοκεῖ,...εἶναι*, both depending on *λέξω*, is common in *oratio obliqua*.

781. **οὐχ ὡς λιποῦσ' ἄν**, *not as meaning to leave them.* λιποῦσ' ἄν differs from λείψουσα as λίποιμ' ἄν from λείψω, *I would not* (*in any case*) from *I will not.* MSS. λιποῦσα: others λίπω σφε.

782. This line is unnecessary (the object to λιποῦσα being supplied from 780), and probably interpolated from 1060, 1061.

785. If this line is retained, the words τήνδε μὴ φεύγειν χθόνα must be explained as depending upon the notion of *asking* (ἱκετεύοντας) implied in δῶρα φέροντας. But such a construction is not possible, and the line is spurious or corrupt.

791. **ᾤμωξα.** See on 223. She refers to what has just passed in her thoughts, or to an audible sigh or groan which accompanies the words.

793. **τἀμά.** Observe the strong emphasis given by position to this word. She hints that the children are hers to do with as she will. Jason has disowned them and shall not have them.

798. **ἴτω.** See on 699. Here also the exclamation signifies impatience. The original meaning seems to have been defiance, and the literal sense, *Let it come.* We have no corresponding English interjection suited for use in poetry, but in this place it might be nearly represented by *Nay, nay.* Cf. 819.

801. **ἀνδρὸς Ἕλληνος λόγοις.** The name is meant to imply contempt: πιστὸν Ἑλλὰς οἶδεν οὐδέν (*Iph. T.* 1205) was the foreign view of the Hellenic character.

802. **ξὺν θεῷ**, *if God will.* See on 625.

809. **βαρεῖαν**, *dangerous:* cf. 38.

810. Such was the ancient Greek ideal of morality, though at the time, and among the philosophic circles, a higher and more gentle creed was gaining ground under the influence of civilisation and reflexion. The old view is summed up in very similar language by the poets of the sixth century B.C. in fragments attributed to Archilochos, Solon, and Theognis: ἓν δ' ἐπίσταμαι μέγα, τὸν κακῶς τι δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς (Arch. fr. 65), ἔν μοι ἔπειτα πέσοι μέγας οὐρανὸς εὐρὺς ὕπερθεν χάλκεος, ἀνθρώπων δεῖμα χαμαιγενέων, εἰ μὴ ἐγὼ τοῖσιν μὲν ἐπαρκέσω οἵ με φιλεῦσιν τοῖς δ' ἐχθροῖς ἀνίη καὶ μέγα πῆμ' ἔσομαι (Theogn. 869): and so also in the earlier part of the fifth century, Pindar *Pyth.* II. 151. Of the personal feelings of Euripides on the subject we have no evidence.

814. **ἔστιν**, equivalent to ἔξεστιν: *it cannot be otherwise.*

815. **πάσχουσαν** follows, notwithstanding the dative σοί, the case of the accusative σε implied as the subject of λέγειν.

817. **δηχθείη**, see δάκνω.

818. **δὲ...γε.** *Yes, but* your case would be worse.

819. **ἴτω.** nearly as in 798, the mark of impatient interruption.

οὑν, contraction (*κρᾶσις* or *mixture*) of οἱ ἐν. **οἱ ἐν μέσῳ λόγοι**, *intervening talk*, intervening, that is, between resolution and execution.

820—823. To one of her servants, perhaps the *τροφός*.

821. **τὰ πιστά**, *employments of trust.*

823. **εἴπερ φρονεῖς εὖ δεσπόταις**, *as you are a loyal servant:* she uses the plural not because she refers to any other master beside herself, but to express the general idea 'a master as such', which in English is represented by the indefinite article. **φρονεῖς εὖ.** It may be noticed that the regular word in Greek for the English *loyal* applied to a subject or servant is *εὔνους*. See the *Analysis*.

824—835. According to the punctuation given in the text these lines form one sentence, the outline of the construction being Ἐρεχθεΐδαι [εἰσὶ] τ. π. ὄλβιοι καὶ παῖδες θεῶν μακάρων, [ὄντες] ἀπό τε ἱερᾶς χώρας ἀπορθήτου ἀπό τε ῥοᾶς Κηφισοῦ τοῦ καλλινάου. The words φερβόμενοι ... φυτεῦσαι, though grammatically connected with the main sentence, are in sense parenthetic. The Athenians believed themselves to be descended from two divine ancestors,—Γῆ the Earth, the mother of their progenitor Erechtheus, and Κηφισὸς, the god of the river so called close to their city, whose grand-daughter Praxithea Erechtheus married. These two, Earth and Kephisos, are the *χώρα* and the *ῥοὰ* of the present passage. For *εἶναι ἀπό τινος to be descended from*, cf. 406 and *Hel.* 275. Of the myth which traced the pedigree to the Earth, Euripides gives (in *φερβόμενοι...φυτεῦσαι*) a sort of rational interpretation, to the effect that the intellectual and artistic gifts (*σοφία*) of the race were due to the favourable climate of their habitation. Another way of punctuating is to end the sentence at *φυτεῦσαι*: see note on 836, *τάν*. In 826 *ἀποφερβόμενοι* is also read for *ἄπο φερβόμενοι*, the construction being then, *φερβόμενοι ἀπὸ χώρας σοφίαν.*

826. **ἀπορθήτου.** The Athenians had inhabited from immemorial antiquity, without disturbance, the soil from which they believed themselves to have sprung, while the other Greek peoples had suffered violent territorial changes. This was the origin of their boast that they were *αὐτόχθονες*, *men of their own soil.* See Thuk. I. 2.

830. **βαίνοντες ἁβρῶς**, *moving delicately*, as if enjoying the luxury of a climate favourable to their well-being.

832. The birth of the Muses in Attica is an allegory signifying that the happy *temper and combination* (ἁρμονία) of the elements and climate, and the absence of disturbing causes, had fashioned the country for their habitation. According to another legend Μνημοσύνη was the mother of the Muses.

836—840. There was at Athens a temple to Aphrodite in a place called Κῆποι, 'the Garden', with which temple, and with the use of the Kephisos for the purpose of irrigation, the lost legend (κλῄζουσι) here mentioned was probably connected. The reading and interpretation are uncertain. In the MSS. text (above printed) the accusative χώραν appears to depend upon καταπνεῦσαι αὔρας, *Kephisos' stream, whereof, they say, Aphrodite drew water and breathed gales over the land.* But neither the construction nor the sense is now commonly approved: χώραν should be χώρας (genitive), and there is no proper connexion of ideas between ἀφυσσαμέναν and καταπνεῦσαι. There are also other difficulties. The reading adopted in my larger edition is,

τὰν Κύπριν κλῄζουσιν ἀφυσσομέναν
χώραν καταπλεῦσαι μετρίοις ἀνέμων
ἡδυπνόοις ἀύραις,

to draw whereof Aphrodite sailed, they say, to the land with gentle whisperings of balmy winds.

τὰν, here not the article but the relative, as constantly in Ionic, and not rarely in other poetry. It depends upon ἀφυσσαμέναν and the antecedent is ῥοᾶς. Those who make the previous sentence end at φυτεῦσαι (see note on 824) construe κλῄζουσιν τε τὰν (the article) Κύπριν, ἀφυσσάμεναν ἀπὸ ῥοᾶς Κηφισοῦ, καταπνεῦσαι κ.τ.λ. or ἀφυσσαμέναν ῥοὰς (accusative plural) ἀπὸ Κηφισοῦ, καταπνεῦσαι κ.τ.λ.

840—844. **αἰεὶ δ'....ἔρωτας.** Here [Κύπριν] ἐπιβαλλομέναν ...ἀνθέων may be grammatically either the subject or the object of πέμπειν, and ἔρωτας may be either the object or the subject; in the first case it is Aphrodite who *sends* the Loves to Attica, in the second (which corresponds to the reading of 836—40 suggested in the previous note), it is the Loves who *escort* her thither. **ἐπιβαλλομέναν** is middle voice (*putting upon her own hair*) if Κύπριν is the subject, passive if ἔρωτας is the subject, Aphrodite being *crowned* by the Loves. In Greek ἐπιβάλλομαι πλόκον χαίταισιν, 'a wreath is put upon my hair', is as regular a construction as ἐπιβάλλω πλόκον χαίταισιν, 'I put a wreath upon the hair of another'.

845. **ἀρετᾶς**, *excellence*, particularly *artistic excellence*, not *virtue* in the more limited moral sense. This again is an allegory. Ἔρως, the passion for the beautiful, assists in the

achievements of Σοφία, a large word which includes both 'wisdom' and 'art'. For the same reason the Loves are said to be τᾷ σοφίᾳ πάρεδροι.

846—850. *How then shall that city of sacred waters or that land hospitable to its friends contain thee the murderess of thy children, whose presence with others is unholy?* For the transposition of the first ἢ from its natural place before ἱερῶν cf. 856 and Aristoph. *Birds* 419, πέποιθε...κρατεῖν ἂν ἢ τὸν ἐχθρὸν ἢ φίλοισιν ὠφελεῖν ἔχειν, for ἢ κρατεῖν αν τὸν ἐχθρὸν ἢ φίλοισιν κ.τ.λ. —These lines are given as they are at present generally printed, following the reading of one division of the MSS. But it is certain that they are not right. There is no point in the distinction between the πόλις and the χώρα, and the hospitality of the city would be an aid and not a hindrance, as the words imply, to the reception of Medea. Still more doubtful is the expression τὰν οὐχ ὁσίαν μετ' ἄλλων. **φίλων**. Adjectives in -ιμος may govern an objective genitive. **πόμπιμος**, derived from πέμπειν in the sense of *bring in, bring home*. Cf. *Phoen*. 984.

852. *αἴρεσθαι, to take up* has the same metaphorical sense as our *undertake*.

856—859. The word τέκνων is corrupt and has apparently replaced some noun in the accusative case answering to θράσος. The construction is πόθεν λήψει ἢ θράσος φρενὸς ἢ...χειρὶ καρδίᾳ τε σέθεν; *Whence wilt thou find either courage of soul or...for thy hand and heart?* the dots representing the corrupted word: *μένος force* and *τέχναν craft* have been suggested. For the position of ἢ see 847, and for the change of case between φρενὸς and χειρὶ καρδίᾳ τε, cf. *Herakl*. 72, πόλει τ' ὄνειδος καὶ θεῶν ἀτιμία, *Rhes*. 760, τοῖς ζῶσι δ' ὄγκος καὶ δόμων εὐδοξία. Among other suggestions ἢ χειρί τι νῦν σθένος is most worth mention but does not appear very probable.

859. **προσάγουσα**, supply τέκνοις from τέκνα the object of the preceding sentence.

861. **ἄδακρυν μοῖραν σχήσεις φόνου**, lit. *maintain without a tear the doom of blood*, i.e. not be arrested by tears in the execution of it.

863. **ἱκετᾶν**, gen. plur. of ἱκέτας (Attic -της).

867. **οὐ κἄν**. The καὶ is antithetical to the καὶ in 866—*even though an enemy, you must not even so be refused this small boon*. Observe γε. οὐκ ἄν, MSS.; others οὐ τἄν. **τοῦδε** = either τοῦ ἥκειν or τοῦ ἀκούειν.

871. *Since ere now we have done each other much love*. In ὑπεργάζεσθαι, *to do beforehand*, the preposition has the same force as in ὑπάρχειν, *to exist beforehand*. Cf. *Hipp*. 504. The

preposition might also signify either *secrecy*, as in ὑποκλέπτειν, or *compliance*, *serviceableness* as in ὑπηρετεῖν.

872. **διὰ λόγων ἀφικόμην** = διελέχθην, cf. 1082, *Tro.* 916, ἅ σ' οἶμαι διὰ λόγων ἰόντ' ἐμοῦ κατηγορήσειν, *Iph. A.* 1194, ταῦτ' ἦλθες ἤδη διὰ λόγων. Many such compound verbs occur in tragedy formed from a verb of motion (ἐλθεῖν, ἰέναι, χωρεῖν, μολεῖν, ἀφικνεῖσθαι) and διὰ with a genitive (ἔχθρας, δίκης, φόβου, φόνου, &c.)

874. **βουλεύουσιν**, *advise*: note the voice.

876. **ἡμῖν** depends on τὰ συμφορώτατα.

877. Cf. 563 where Jason argues to this effect. Medea pretends to have been convinced.

879. **τί πάσχω;** which is best taken as a parenthetic exclamation, is a rebuke, signifying literally *How am I affected?* or in English idiom *What possesses me?* Note carefully that πάσχω is not *suffer*, but is the passive correlative of δρῶ, and means *I have something done to me.*

882. **ἐννοηθεῖσα.** The MSS. vary between the middle and the active form ἐννοήσασα; *to reflect*, *think with oneself* is, according to other examples in Euripides, ἐννοεῖσθαι; *to invent* ἐννοεῖν. **ᾐσθόμην**, see αἰσθάνομαι. **ἔχουσα.** See on 296.

887. **καὶ ξυγγαμεῖν σοι**, *and ought to have joined in your bridal.* συγγαμεῖν σοι is the reading of one important MS.; the rest and most editions have συμπεραίνειν, *and ought to have helped to accomplish them* (τὰ βουλεύματα), which has less point.

καὶ παρεστάναι λέχει, *and to have countenanced the match.* For παρίστασθαι in the metaphorical sense of *supporting*, cf. *Herakl.* 589, οὐ γὰρ ἐνδεὴς ὑμῖν παρέστην ἀλλὰ προὔθανον γένους; *I did not fail to support you but died on behalf of our house.*

888. **κηδεύουσαν** from κῆδος, *a marriage connexion*, κηδεύειν τινί, *to make a match with.* Translate, *and should have been glad to ally myself by marriage with your bride*, cf. 885. For the case of κηδεύουσαν see on 815. Others (reading with the MSS. **νύμφην**), *and should have been glad to wait upon your bride.* The objection to this is that κηδεύειν τινα means *to nurse*, as in sickness.

889. **ἐσμὲν οἷόν ἐσμεν.** This manner of suggesting instead of expressing something unpleasant is a favourite in Attic, cf. 1011, *Tro.* 630, ὄλωλεν ὡς ὄλωλε, *Iph. A.* 649, γέγηθά σ' ὡς γέγηθ' ὁρῶν (meaning but not openly saying *I have no joy in seeing you*), Soph. *O. C.* 273, ἱκόμην, ἵν' ἱκόμην, *O. T.* 1376, βλαστοῦσ' ὅπως ἔβλαστε (*born in that sad way*), &c.

890. **χρὴ 'ξομοιοῦσθαι.** The subject (τινα) is to be supplied. The maxim is general,—men ought not to copy the frailties of

women. **κακοῖς**, neuter. Others (the MSS. giving several readings) *χρῆν σ' ὁμοιοῦσθαι.*

891. **ἀντιτείνειν** (sc. *αὐταῖς*) is intransitive, *to struggle against them:* the phrase *νήπια* (neuter plural) *ἀντὶ νηπίων* (*childishness against childishness* or *meeting childishness with childishness*) is in apposition to the notion of an action implied in *ἀντιτείνειν.*

892. **παριέμεσθα.** She speaks as if for herself and her womanly partizans, the Chorus. See 576.

894. **δεῦτε**, not elsewhere used in Attic writers.

895. **προσείπατε**, *say farewell to:* see 1069, 1350. Here there is the same sort of ambiguity which is the key-note of Medea's farewell (1021 foll.); the children are to bid their father adieu, ostensibly for a temporary exile, really for ever.

897. **τῆς ἔχθρας**, the genitive depends upon *διαλλάχθητε*; *be reconciled from your old quarrel.* She speaks of her children as one with herself and attributes to them also *τὴν πρόσθεν ἐς φίλους ἔχθραν.*

899. *Take his right hand.* **οἴμοι...κεκρυμμένων.** The exclamation is involuntary and forced from Medea by the painful thought of her purpose. The others do not understand it, and she hastens (901) to cover it by an ordinary explanation. In the same way she tries to account for her tears. *τὰ κεκρυμμένα* signifies to Medea her secret purpose, to Jason's ear the uncertainty of fate.

902. She alludes to the solemn farewell gesture which the children ought to have made at that funeral of their father which they are never likely to celebrate. Cf. *Alk.* 768, *οὐδ' ἐξέτεινα χεῖρα*, and see on 1350.

905. **ἔπλησα**, 906, **ὡρμήθη**. For these aorists describing that which has happened the instant before (English presents), compare 708, 791, &c.

906. **χλωρὸν δάκρυ.** A difficult epithet. Perhaps *pale tear* from the effect of weeping, *χλωρὸς* properly meaning *yellow* or *pale green.* So *χλωρὸν ὕδωρ*, *the pale water, Phoen.* 659, *ἀδινῶν χλωρὰν δακρύων ἄχναν*, *the pale dew of plenteous tears,* Soph. *Trach.* 848. Others explain *χλωρὸν δάκρυ* as *abundant tears*, *χλωρὸν* by a metaphor taken from plants, passing from the sense of *green* to the sense of *vigorous;* cf. Homer's *θαλερὸν δάκρυ.*

908. **τάδ'**, her present submission. **ἐκεῖνα**, her former rebellion.

909—10. *For it is natural to the female sex to show ill-humour against a spouse, when he traffics in an alien*

marriage (?). These lines are ungrammatical and otherwise incorrect. παρεμπολῶντος should be a dative: the genitive absolute inserted between the noun πόσει and the verb which governs it is extremely harsh, and without any satisfactory example. ἀλλοῖος is not used by the Attic poets and, meaning simply *of another kind*, is not the right word for the place. The true reading is uncertain. παρεμπολᾶν = *to mis-traffic, smuggle*, introduce as it were unlawful merchandise into the family.

912. **ἔγνως τὴν νικῶσαν** (γνώμην), *you came to the better mind*, literally *decided the prevailing decision.* For the ellipse of the substantive, cf. Xen. *Anab.* VI. i. 18, τὸν δ' ἔμπροσθεν χρόνον ἐκ τῆς νικώσης ἔπραττον πάντα οἱ στρατηγοί, *acted according to the prevailing view*, *ibid.* VI. ii. 12, τούτους δὲ ἐψηφίσαντο ἐκ τῆς νικώσης ὅτι δοκοίη τοῦτο ποιεῖν. In order to fill up the supposed gap some one ignorant of the use of ἡ νικῶσα for ἡ νικῶσα γνώμη probably inserted 913.

ἀλλὰ τῷ χρόνῳ, *in the end, though late*, literally *at all events at last.* For this use of ἀλλὰ see 942 and 1073, Soph. *Trach.* 201, ἔδωκας ἡμῖν ἀλλὰ σὺν χρόνῳ χαράν, *Phil.* 1041, τίσασθε τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ (*now at least, if not before*).

915. **πολλὴν ἔθηκε σωτηρίαν**, *has given you full security*, made you thoroughly safe. For the aorist see on 213. The expression is too strong for the facts, considering that, whatever may be Jason's hopes and preparations, the children are actually about to go into exile. Others adopt the alternative reading of the MSS., πολλὴν ἔθηκε...προμηθίαν, in the doubtful sense *has taken much forethought.*

917. **τὰ πρῶτα**, *the chief power* or *first in rank:* see 563.

920. **ἥβης τέλος μολόντας**, *matured to manhood*, lit. *arrived at the end—manhood*, the genitive ἥβης defining τέλος.

922. **αὕτη**, vocative, *you there!* The expression, like the English *Eh, what?* gives a certain air of sharpness and rebuke: cf. *Alk.* 773, οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;

925—932. The numbers in the margin indicate the order in which the lines stand in the MSS.; the connexion of thought appears to require the change.

929. **δή, τάλαινα.** Another reading is **δῆτα λίαν. λίαν**, *overmuch*, i.e. *for nothing.*

930. **ἐξηύχου.** MSS. ἐξηύχουν.

931. **οἶκτος εἰ γενήσεται τάδε**, *pity that this is to be.* Several words of feeling, such as οἰκτείρω, θαυμάζω, ἀγανακτῶ, are followed by εἰ, *if*, where their English equivalents take *that.* τάδε is intentionally vague; Medea means the intended murder

of the children, Jason understands her to refer to their exile. Others take *τάδε* as = *τὸ τὰ τέκνα ζῆν*, and make *εἰ...τάδε* a question depending on *οἶκτος εἰσῆλθέ με*, *I felt compassion at the doubt whether this will come to pass*, citing *Hec.* 186, *δειμαίνω τί ποτ' ἀναστένεις*; But there is a difference between *I am alarmed why you sigh* and *pity seized me whether this will come to pass*, so that it is safer to render *οἶκτος εἰ* according to its regular meaning. Jason's affectionate prayer might naturally suggest sorrow that his children are going out of his protection: and see also on 901 and 1350 for the special significance of the word *ζῆν*.

926. **εὖ. θήσω** absolutely for *I will make all right* does not occur elsewhere, but *καλῶς θήσω* is common, as in Aesch. *Ag.* 1673, *ἐγὼ καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς.*

928. **θῆλυ (ἐστι)**, *is a soft thing.*

κἀπὶ δακρύοις ἔφυ, *and is born for tears*, i.e. naturally prone to weeping. *ἐπὶ* with the dative often describes a circumstance or condition of the act or occurrence stated, and sometimes the object of it, which is one of the circumstances.

933. **μνησθήσομαι**, *will make mention*, to be distinguished from *μεμνήσομαι*, *I will remember.* **ἐγώ.** There is no apparent reason for the emphatic pronoun.

938. **ἀπαίρομεν.** The present tense may perhaps be explained by regarding the thing absolutely determined as already in the course of being done. *I go* means 'it is settled that I go'. Others substitute the future *ἀπαροῦμεν.*

941. Construction *οὐκ οἶδ' εἰ πείσαιμι ἄν.* Observe carefully that this is not a hypothetical sentence but a dependent question, *εἰ* meaning *whether.* *πείσαιμι ἄν* nearly = *πείσω*, but expressing more doubt,—*whether there is a chance, &c.*

942. **ἀλλὰ** (if you shrink from asking Kreon yourself), *then bid your wife ask.* Cf. 912, *Hek.* 391, *ὑμεῖς δὲ μ' ἀλλὰ θυγατρὶ συμφονεύσατε* (if you will not spare my daughter), *then slay me with her.* **πάρος**, *instead, in your place.* Cf. *Herakl.* 536, *ἀδελφῶν ἢ πάρος θέλει θανεῖν*, *Or.* 345, *τίνα γὰρ ἔτι πάρος οἶκον ἄλλον...σέβεσθαί με χρή*; MSS. *πατρὸς*: but *αἰτεῖσθαι* (see 940) governs an accusative, not a genitive, of the person asked. In 1154 *παραιτήσει πατρός* the genitive is governed by the preposition *παρά.* **σὴν**, supply *γυναῖκα.* Jason interrupts Medea. See the *Analysis.*

945. Supply *πείσεις αὐτήν.* **τῶν ἄλλων μία**, *a woman like the rest*, lit. *one of the rest*, an expression not strictly logical, but easily intelligible in the sense of 'one that may be classed or counted with the rest'. See the *Analysis.*

947. Construction πέμψω παῖδας φέροντας αὐτῇ δῶρα.

948. **τῶν**, partitive genitive, *among*.

950. **ὅσον τάχος**, *with all speed*.

952. **ἓν...μύρια**, accusatives of respect to εὐδαιμονήσει.

955. **δίδωσιν**, historic present=English past. Cf. *Hek.* 1134, ὃν ἐκ Τροίας ἐμοὶ πατὴρ δίδωσι Πρίαμος ἐν δόμοις ἔχειν. **οἷς.** The possessive ὅς is not elsewhere used by Euripides in iambic dialogue, and the examples in lyric passages are doubtful.

956. **φερνὰς**, *dower-gifts*, or gifts from friends of the bride.

957. **μακαρίᾳ** is a touch of irony. In its obvious sense it is a common term of felicitation. But a dead person was also said to be μακάριος (compare the Latin *beatus*, the German *selig*, our own *entered into rest*, etc.); so in Plato, *Laws*, 947 D, τὸν μακάριον γεγονότα, *the defunct*. In the sight of Medea the receiver of her fatal gifts is in this sense also μακαρία. See further, on 1159—1166. It is important to remember that gifts of this kind were presented at funerals as well as at weddings, and the same term (κόσμον φέρειν) described both customs. Cf. *Alk.* 613.

958. **μεμπτὰ**, again a word of double signification, ostensibly *not contemptible* (*in value*), in the mind of Medea *not contemptible* in the sense of *formidable*, cf. Soph. *O. C.* 1036, οὐδὲν σὺ μεμπτὸν ἔνθαδ' ὢν ἐρεῖς ἐμοί, *as long as you are here your words are not to be despised.*

959. **κενοῖς**, see κενόω.

963. **προθήσει χρημάτων**: supply τὸν ἡμέτερον λόγον, or simply ἡμᾶς, *for as sure as the lady holds me of some value, she will rate it* (or *me*) *above possessions.* **ἡμᾶς**, properly *the like of me*, i.e. me being what I am. Cf. 307, οὐκ ὧδ' ἔχει μοι—μὴ τρέσῃς ἡμᾶς—Κρέον.

[Dr Ludwig Schmidt, in the review of my larger edition already mentioned, observes that it should have been noticed here that the use of χρημάτων as a description of precious ornaments is peculiar. It is perhaps unnecessary to assign to the word a more limited sense than *objects of value* generally, the comparison being between the influence of Jason and that of any material bribe. But if Dr Schmidt means that χρημάτων in the usual sense, though it gives a point, does not give the point which the context leads us to expect, I entirely agree with him.

The speech of Jason (959—963) is no answer to the speech of Medea. Medea is well aware that the value of her gifts, merely as so much gold and stuff, is, if compared with the

position of the recipients, contemptible, and foresees that this fact is likely to excite suspicion. Accordingly in praising them she carefully ignores the wreath and robe, and insists upon the fact that the 'κόσμος' is an heirloom in her family *from the Sun-god.* The true meaning of this has not, I think, been properly apprehended. Why should 'κόσμος' of the Sun-god be so manifestly 'the best in all the world', as Medea confidently asserts in 947? To answer this, we must consider more particularly what this κόσμος is. These articles of dress are a complimentary gift sent to be worn upon a solemn occasion. Such presents were a common way of expressing sympathy in the graver incidents of domestic life, particularly marriage and death. Thus Pheres, as already noticed, in the *Alkestis* brings κόσμος to the funeral of his daughter-in-law; and in a similar spirit, Deianira in the *Trachiniae* states that she vowed if her husband came home safe, to give him a tunic in which to perform his sacrifice of thanksgiving. Both robe and wreath are perfumed with scented oil—of this we may be sure for several reasons. The use, and the liberal use, of such 'unguents' upon solemn or festive occasions was with the Greeks and Romans a matter of course: thus, when Alkestis, in the scene which affords so much illustration of this play (see the note on 1158), attires herself for death, she brings her ἐσθής (Medea's *wreath and robe*) and her κόσμος from *presses of cedar* (κέδρινοι δόμοι) where they were kept to preserve their fragrance (*Alk.* 160). The attiring of a bride in particular was considered a proper occasion for the use of the most costly cosmetics, as we see from Aristophanes (*Plut.* 530) where it is prophesied that, under certain circumstances, it will no longer be possible

> οὔτε μύροισιν μυρίσαι στακτοῖς, ὁπόταν νύμφην ἀγάγησθον,
> οὐθ' ἱματίων βαπτῶν δαπάναις κοσμῆσαι ποικιλομόρφων,

(where, it should be noted by the way, ἱμάτια βαπτὰ may well mean not *dyed* but *dipped*, i.e. *perfumed* garments, the merit of the pattern being sufficiently given in ποικιλομόρφων). That Medea did not forget the unguent we know, not only from her own statement (τοίοισδε χρίσω φαρμάκοις δωρήματα, 789), but because it is the express condition of her plans. *It is the scented oil which is poisoned*, and which prevents the suspicion which the appearance of the besmeared ornaments must otherwise have excited. The same custom enabled Deianira to apply the poisonous blood of Nessos to her tunic. As she says in Sophokles (*Trach.* 580), she *added* the poison in the process of dipping it:

> χιτῶνα τόνδ' ἔβαψα, προσβαλοῦσ' ὅσα
> ζῶν κεῖνος εἶπε.

It may be observed that in *Trach.* 764 *κόσμῳ τε χαίρων καὶ στολῇ*, as in the above-mentioned passage of the *Alkestis*, the *κόσμος* is expressly distinguished from the garment, and appears actually to mean the cosmetic; in the *Medea* the ornaments and perfume together are so called. Now though the daughters of the Sun were not, so far as I know, remarkable in their wreaths or garments, they were specially famous for their scents and scented oils. Their very tears were fragrant and were, according to the legend, the material of scented amber. And we are told particularly of Circe (the aunt or sister of Medea) that she

urit odoratam nocturna in lumina cedrum,

burns scented cedar (or *oil of cedar* for *κέδρος* has both meanings) *to her nightly lamps* (Verg. *Aen.* 7. 13). That the art of extracting vegetable perfumes should be held a gift of the Sun is easily understood. Indeed it would belong to the Sun and his family as much, and for the same reason, as the science of *φάρμακα* generally, the preparation of oil to hold the drug being a part of the secret. So Pindar relates that Medea gave to Jason 'drugs preventive against pain, to anoint himself (*χρίεσθαι*) withal, *mingled with oil*'. When, therefore, we find Medea vaunting the unsurpassable excellence of the *κόσμος* obtained from Helios, we can have little doubt that the virtue lies in the 'cosmetic' or scent; and this is confirmed when we see that it is to the '*κόσμος*', that is, to the robe and wreath *treated with perfume*, that the mortal effect is expressly attributed by Medea (see 786)—

κἄνπερ λαβοῦσα κόσμον ἀμφιθῇ χροΐ,
κακῶς ὀλεῖται.

So much concerning Medea's commendation (947—958): let us turn now to Jason's reply. It is in substance this—'A princess is not to be won with a little gold and raiment. Spare your gifts; my influence will do more than bribes'. How does this answer meet the point made by Medea? She does not pretend that the robe and wreath are worth anything in themselves; she does not even mention them (for it is the better opinion, based upon grounds independent of the present argument, that 949 is an interpolation from 786). The temptation upon which she relies is the exquisite, the unpurchaseable *κόσμος* of Helios—and of this Jason says not a word. I think, therefore, that we should read not *χρημάτων* but **χριμάτων**. The proper term for the application of cosmetics is *χρίειν*, and for the cosmetics themselves *χρίματα* (see 789, Soph. *Trach.* 675, etc. and the Lexicon at *χρίω*, *χρῖμα*). Jason's question, *δοκεῖς...χρυσοῦ*; is thus merely ironical—'Do you suppose that *gold* or *garments* are wanting at the palace? For as for your

vaunted gift of Helios, I warrant the lady will care more for me than *perfumes*'. This masculine contempt for a toilet-bouquet, however rare and delicate, is natural enough.

I may remind the unprofessional reader that between χρῖμα and χρῆμα the authority of our MSS. is practically nothing. The copyists who wrote them pronounced the two words alike, and, moreover, could scarcely recognize the classical forms χρῖμα, κέχριμαι, κεχριμένος, when they saw them, for in their time they had become χρῖσμα, κέχρισμαι, κεχρισμένος. (See Cobet, *Variae Lectiones*.)

This matter of the poisoned scent is not unimportant to the whole play, and will throw light particularly upon another passage, 983—4:

> *πείσει χάρις ἀμβροσίου τ' αὐγὰ πέπλου*
> *χρυσοτεύκτου τε στεφάνου περιθέσθαι,*

the charm and the light of the ambrosial robe and gold-wrought wreath will tempt her to put them on. (The MSS. give ἀμβρόσιος, but this unparalleled 'Euripidean' feminine is probably a mere error.) The epithet 'ambrosial' here is much to our purpose, for ἀμβροσία is the name proper to the perfume of the Gods, and it is chiefly by their savour that 'ambrosial' things are known for such. Indeed it is very seldom that the word is used except of things delightful either to taste or to smell. The Lexicon informs us that 'songs', 'friendship', and what not were so called, but the reader should turn to the references. Thus in Pindar (*Pyth.* 4. 299) poetry (ἔπη) is no doubt called ἀμβρόσια, but only when it is at the same time described as a fountain (παγά) to which the epithet would be strictly applicable. If we duly distinguish meaning from derivation, we ought to say that ἀμβρόσιος in Greek does not mean *immortal* at all but *sweet* or *fragrant*, these ideas being always, or almost always, uppermost, when the word is applied. It is well worth notice that in the only other extant passage where Euripides uses the word (*Hipp.* 748; in *Hipp.* 136 it is nonsense and not genuine) it is associated with those legends of the far West, of Phaethon, the Hesperides, and Atlas, which are specially and distinctively solar, and is the epithet of the *fragrant spring* κρῆναι ἀμβρόσιαι, which perfumed the banquet-hall of the gods, and supplied the Sun with a bath for himself and his weary steeds. For this reason, and also because 'light' is not a quality for which a robe would be remarkable, it is to be suspected that Euripides wrote not ΑΥΓΑ but ΑΥΡΑ, *flavour*, the word specially appropriate to the 'breath' of things fragrant, such as *incense* and *morning* (see the Lexicon under *αὔρα*).

It must not be ignored, on the other hand, that when the

actual temptation comes to be described (1156) the princess is said not to 'smell' the *κόσμος*, but to 'see' it—

ἡ δ', ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο.

But this mere omission of a possible point is of little weight—it might even be argued, as a matter of taste, that a more specific description, such as *ὠσφρήσατο*, would have been somewhat crude. The sense of smell is a delicate theme for literary treatment and requires careful management.]

964. **μή μοι σύ**, *ταῦτα λέξῃς* or the like must be supplied. A colloquial expression. *μὴ σύ γε* is used in the same way. Constr. λόγος (*ἐστὶ*) *δῶρα πείθειν καὶ θεούς*, *It is a proverb that gifts tempt even gods.*

965. Another proverb. **λόγων**, *words.*

966. *Hers is the genius (of the hour), hers the fortune that God is now exalting, she is young and a queen.* These words explain the application of the first proverb (964) to the present case, as *τῶν...μόνον* that of the second (965): but the reading is very uncertain. **κεῖνα** for *τὰ ἐκείνης* is an unusual phrase, and the series of short clauses without connecting particles is unlike Greek, especially the Greek of Euripides. *καινὰ* (*new fortunes*) has been proposed for *κεῖνα*, and is certainly better; but as neither this nor any of the proposed corrections removes all difficulties, I leave the text as it stands.

968. **ψυχῆς**, *life*, genitive of price; *barter their banishment for life*=give life to buy it off.

969. **πλησίους.** Other MSS. **πλουσίους.**

972. Medea's poison, in this also like that of Deianira in the *Trachiniae*, is extremely sensitive to light and warmth, which rapidly convert it into a devouring fire. Hence her anxiety that the gifts should be delivered directly *into the hand* of the intended victim. We must, no doubt, understand that the wreath and robe are brought from the house and conveyed by the children in boxes (*ἕρκη*; cf. *Trach.* 615), and probably (see on 963) in *κέδροι* or boxes of cedarwood.

974—5. Construction *γένοισθε μητρὶ εὐάγγελοι τούτων* (gen. dependent upon the substantival *εὐάγγελοι*) *ὧν τυχεῖν ἐρᾷ*. That which she 'yearns to have' is, as Jason and the rest understand, the granting of her request, but, for the Chorus and the audience, the acceptance of her present. **ἴθ'**=*ἴτε*.

976. See the *Analysis*. Supply *εἰσί*.

978. **δέξεται**, repeated to emphasize the pathos of the unconscious self-destruction to which the victim is to be lured.

For the same reason the words αὐτὰ χεροῖν in 981 are drawn out of their natural order and placed prominently at the end of the clause.

981. *Herself with her hands = with her own hands.* MSS. αὐτὰ χεροῖν λαβοῦσα.

983. See end of the note on 963.

985. **νερτέροις πάρα**, together, for the prose παρὰ νερτέροις.

991—2. Constr. **προσάγεις-ὄλεθρον-βιοτᾷ παισίν.** The dative of the remoter object, such as παισὶν here, may depend upon a compound phrase already containing a similar dative. According to the simpler constructions of later language one of the datives would be replaced by a genitive, here by παίδων.

995. **ὅσον παροίχει,** *How great is thy fall!* παροίχομαι or more commonly οἴχομαι = *to be lost, undone.* Others take μοίρας ὅσον παροίχει together for *how much art thou deceived in (gone astray from) thy doom!* **μοίρας,** genitive of respect depending on δύστανε. See 96.

996. **μεταστένομαι δὲ,** *and next I lament.* μετά, *after.*

1000. **σοι,** dative 'of the person interested'. Equivalent to English possessive, *thy husband.*

1002. **ἀφεῖνται,** see ἀφίημι.

1004. **εἰρήνη...τέκνοις,** literally *your children have peace as to what comes from there,* i.e. *from that part* (the princess and her family) *the children have nought to fear.* **ἔα.** An exclamation of surprise.

1005. **συγχυθεῖσα,** see συγχέω.

1006. An unmetrical line (ἐστρεψας) interpolated from 923.

1007. Similar to 924.

1009. **τύχην.** Either *circumstance,* or in a bad sense *blow* as in 198.

1010. **δόξης...εὐαγγέλου** = δόξης εὐαγγελίου, *was I mistaken in my fancy of good news,* i.e. in my belief that my news was good.

1012. **κατηφὲς ὄμμα.** Supply ἐστί. MSS. κατηφεῖς ὄμμα.

1013. **πολλή μ' ἀνάγκη.** Supply δακρυρροεῖν ἐστί.

1014. **ἐμηχανησάμην.** The conclusion in the singular brings into prominence the remorseful thought of her own revengeful obstinacy which is for the time uppermost in Medea's mind. The παιδαγωγὸς of course understands her to be

thinking not of the intended murder of her children but of her own exile and consoles her accordingly.

1015. *You too shall surely yet be restored by your children* to Corinth from banishment. *κάτει* is 2nd pers. sing. from *κάτειμι*, a compound of *εἶμι*. *εἶμι* and its compounds serve as the *future indicative* of *ἔρχομαι* and its compounds (it should be noticed that the future sense belongs specially to the indicative; *ἴθι, ἴω, ἴοιμι, ἰέναι* and *ἰών* are generally present, though also sometimes future *in oratio obliqua*). *κατέρχομαι*, fut. indicat. *κάτειμι*, present inf. *κατιέναι*, aor. *κατῆλθον*, signifies *to come home*, especially from exile, and, according to the Greek practice with respect to neuter verbs, may be treated like a passive, as here, and take a preposition (*πρὸς* or *ὑπὸ*) and genitive of the agent. The corresponding active verb is *κατάγειν*, *to bring home, restore*, and thus Medea's reply (1016) means ostensibly, 'I am as little likely to be restored as to have power to restore another'. But she herself means *κατάξω* (*εἰς Ἅδου δόμους*) *bring below, bring to death* (cf. *Alk.* 26), and is still thinking of the murder. MSS. *κρατεῖς*.

1017. The commonplace of consolation, that 'Loss is common to the race'. **ἀπεζύγης**, see *ἀποζεύγνυμι*.

1021. See *Analysis*.

1025. **σφῷν ὄνασθαι**, *to have joy of you* (as a mother). See *ὀνίνημι*. **ἐπιδεῖν**, *come to the sight of, live to see.*

1026. **λέκτρα καὶ γυναῖκα καὶ γαμηλίους εὐνάς**. The repeated mention of the same thing, the marriage of her sons, by various names expresses the fond regret with which she dwells upon the idea.

1027. **ἀγῆλαι** (see *ἀγάλλω*), *grace, do honour to*, Fr. *fêter*, Germ. *feiern*. The subject is *με*.

λαμπάδας, with which the house of the bridegroom was lighted at the reception of the bridal procession. It was the Greek custom for the mother of the bride or bridegroom to hold a torch on such occasions (*δᾳδουχεῖν ἐν γάμοις*). Cf. the similar complaint of another mother in *Phoen.* 344, *ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς, νόμιμον ἐν γάμοις ματέρι μακαρίᾳ*, and in *Iph. A.* 732, *τίς δ' ἀνασχήσει φλόγα*; (if the mother is not at the wedding).

1028. **αὐθαδίας**. For the construction see 96, 995.

1032. **ποτέ** constr. with the future infinitives, as also **ἦ μήν**.

1033. **γηροβοσκήσειν**. Supply the subject *ὑμᾶς*. The two filial duties of supporting the parent in age and of serving personally in the rites of burial (in the Greek view almost equally

important from its connexion with the religious worship of ancestors) are similarly mentioned in *Alk.* 662, *παῖδας οἳ γηροβοσκήσουσι καὶ θανόντα σε περιστελοῦσι.* See also on 1350.

1035. **ζηλωτὸν ἀνθρώποισι,** *a thing men covet,* cf. 243.

1042. **δράσω,** aor. subj. (not future) in the deliberative sense, *What am I to do?*

1045. **ἐμοὺς,** emphatic by position, '*mine* to take away if I please'. See 793.

1049. **τί πάσχω;** *What is coming to me?* or *What feelings are these?* *πάσχειν* = (not *to suffer* but) *to feel, experience.* Hence *πάθος feeling* and in later Greek *passion.* Cf. 879.

1051. *Nay, fie upon my weakness that I should even admit the soft suggestion to my mind!* Genitives such as *κάκης* here are closely similar to *αὐθαδίας* in 1028, the effect of the adjective there (*δυστάλαινα*) being supplied by the tone of the voice: the accusative *τὸ...φρενί* is in apposition to the exclamation, explaining and expanding it. Cf. *Alk.* 832, *ἀλλὰ σοῦ τὸ μὴ φράσαι, To think of your not telling me!* **προσέσθαι,** literally = *let into.* 2nd. aor. inf. mid. of *προσίημι.* Others **προέσθαι... φρενός,** *let my thoughts betray themselves in weak words.* The MSS. give *προέσθαι,* and vary between *φρενί* and *φρενός.*

1053. See *Analysis.* **ὅτῳ...μελήσει,** *and if any one is not fit to take part in my sacrifice, he must himself look to it.* These words, a sort of parody of the formula with which a person about to sacrifice required the departure of impure or hostile bystanders, are addressed in a threatening tone to the Chorus, as an injunction not to attempt interference. **χεῖρα δ' οὐ διαφθερῶ,** *I shall not spoil my handiwork* (*stay my hand*). Cf. *διαφθείρειν γνώμην, to drop a resolve, Hipp.* 388.

1056. **μὴ σύ γ'.** This is the reading of best authority, though the emphasis on *σὺ* is without point. Other MSS. *μήποτ'.* Perhaps *μὴ σύ μ'.*

1057. **φεῖσαι,** see *φείδομαι.*

1058. **ἐκεῖ μεθ' ἡμῶν,** i.e. at Athens; but from the sequel (1060—61) it appears that the course which Medea is here contemplating is that of leaving her children *in Corinth.* Probably there is an error in the text, for *κεἰ μὴ μεθ' ἡμῶν* (*though separated from me*) or the like.

1062—63. Interpolated from 1240, 41.

1064. **πάντως πέπρακται ταῦτα,** *Any way the thing is done,* i.e. the murder of the princess, involving as a consequence the impossibility of leaving the children in Corinth. Absorbed in her own feelings Medea has forgotten the princess and the

gifts so far as to speak of leaving her children to the *insults* merely (*καθυβρίσαι*) of her enemies, instead of to their certain vengeance. The mention of the *ἐχθροὶ* recalls the facts with a sudden shock, marked by the change of subject in *οὐκ ἐκφεύξεται*, *she* (the princess) *will not escape.*

1065. **δή**, *now.*

1067. **ὁδὸν**, ambiguous; the path of exile or of crime. *ἀλλὰ...γὰρ* marks as usual that the speaker stops abruptly and turns to another subject. See 1301.

1068. Omitted by some, as consistent only with the real purpose not with the pretended. But it is scarcely more plain than *φεῖσαι τέκνων* (1057). The lines 1056—1068 are addressed rather to herself than to the children, and (even when the broad and inopportune frankness of 1062—1063 is removed) are less guarded than the rest of the speech. Moreover the *τλημονεστέρα ὁδὸς* may be referred ostensibly to the unprotected life which the children will lead when she is gone.

1069. **προσειπεῖν**, *to say farewell to.* Cf. *Hipp.* 1099. See on 1350.

1073. **ἀλλ' ἐκεῖ**, *in another home* (though not in this). For ἀλλὰ see 912, 942.

εὐδαιμονοῖτον. The *original* endings of the dual in the 'historic' tenses of the indicative (impf. aor. and pluperf.) and in the optative appear to have been *-τον* (2nd pers.) and *-την* (3rd pers.). In Attic writers *-την* is very frequently found in the 2nd pers. also, and some would make this a universal rule, correcting this and other such passages accordingly.

1074. **προσβολή**, *contact* or *pressure* of lip to lip and breast to breast.

1077. **οὐκέτ'...ἔθ'.** For the repetition of *ἔτι* with the dependent verb, following *οὐκέτι* with the principal verb, cf. Pind. *Nem.* IX. 47, *οὐκέτ' ἔστι πόρσω θνατὸν ἔτι σκοπιᾶς ἄλλας ἐφάψασθαι ποδοῖν. 'Tis not further possible for a mortal to reach upon his feet a further goal.* MSS. *οἷα τ' ἐς ὑμᾶς* or *οἷα τε πρὸς υμᾶς.*

1078. MSS. vary between *δρᾶν μέλλω* and *τολμήσω.*

1081—1115. See the *Analysis.*

1082—1084. *I have pursued subtler thoughts and faced greater questions than it behoves our sex to search.* **ἁμίλλας**, properly the *contests* of the mind debating with others or with itself.

1085. **ἀλλὰ γάρ.** The change of thought here indicated by

this phrase is not so strong as in 1068. This is *but then*, the other *but now*. The fact common to the two uses is the shifting of the point of view. The question τί μή; *why not?* (cf. Soph. *Ai.* 668 etc.) is here parenthetic. It signifies *naturally* or *surely*. *Surely among so many a small class* (capable of culture) *may well be found.* **τὸ γυναικῶν**, *woman*, a not uncommon sort of periphrasis for γυναῖκες: literally *the* (*quality*) or (*condition*) *of woman*. Cf. Soph. *El.* 261, ᾗ πρῶτα μὲν τὰ μητρὸς ἥ μ' ἐγείνατο ἔχθιστα συμβέβηκε = ἡ μήτηρ συμβέβηκεν ἐχθίστη. **οὐκ ἀπόμουσόν** (**ἐστι**), *is no alien to the muse.* MSS. παῦρον δέ τι or παῦρον δὲ δή. Others read

> πάσαισι μὲν οὔ· παῦρον δὲ γένος—
> [μίαν] ἐν πολλαῖς εὕροις ἂν ἴσως—
> οὐκ ἀπόμουσον τὸ γυναικῶν.

Thus μίαν...ἴσως is a parenthesis, and the construction is παῦρον γένος (ἐστὶν) οὐκ ἀπόμουσον, the words τὸ γυναικῶν, *of women, namely*, being added as a further definition of γένος.

1091. **ἄπειροι.** Supply τοῦ φυτεῦσαι παῖδας from what follows.

1093. **τῶν γειναμένων** depends on προφέρειν. **εἰς**, *in respect of.*

1094. μέν τ' ἄτεκνοι MSS. **δι' ἀπειροσύνην...τεκόντες.** Construction οὐχὶ τεκόντες (παῖδας) δι' ἀπειροσύνην εἴτε κ.τ.λ., *not having begotten children because of their inexperience whether, etc.* **τεκόντες**, see τίκτω, commonly used of the mother, but sometimes of the father. MSS. τυχόντες.

1099. **ὁρῶ** is forbidden by the metre. εἶδον or ἔγνων might fill the place.

1102. **βίοτον**, *substance.*

1103. **ἐκ τούτων**, *after* or *beyond this*, properly 'following out of'.

ἐπὶ φλαύροις...μοχθοῦσι, lit. *they labour on the terms of* (*having*) *bad* (*children*), i.e. bad children are the wages of their toil.

1107. **καὶ δὴ γὰρ**, *for be it supposed that*, etc. Cf. 386.

1109—1111. This is very obscure, and the reading and punctuation uncertain. The text and rendering commonly adopted are

> εἰ δὲ κυρήσαι
> δαίμων οὕτως, φροῦδος ἐς Ἅιδην
> θάνατος προφέρων σώματα τέκνων,

still if fortune so chance, death flies (φροῦδός ἐστι, a wrong

translation) *to the lower world bearing the bodies of the children away*. The general meaning must be 'after all the children may die'.

[Dr L. Schmidt suggests *εἰ δὲ κυρήσαι δαίμων οὐ τῶς*, *if fortune chance unfavourably*, comparing for the euphemism Aesch. *Suppl.* 400, *εἴ πού τι μὴ τοῖον τύχοι*. This is very attractive, but the difficulties of the sequel still remain.]

1112. **λύει** = *λυσιτελεῖ*.

1114. **παίδων ἕνεκεν**, *as the price of children*. Cf. *γάμων ἕκατι*, 1235.

1115. **θνητοῖσι θεοὺς ἐπιβάλλειν**. In English we should rather invert the phrase and say *that man should pay to the gods the tax* (*ἐπιβολή* = imposition) *of this bitterest grief*.

1116. See the *Analysis*.

1117. **προβήσεται**, *to what point events will go*, or more probably **οἷ 'ποβήσεται**, *in what they will end*. See *προβαίνω*, *ἀποβαίνω*.

καραδοκῶ τἀκεῖθεν οἷ, briefly for *καραδοκῶ ἐκεῖθεν οἷ τὰ ἐκεῖ κ.τ.λ.*

1122. **μήτε...πεδοστιβῆ**, 'leaving behind neither ship nor chariot', i.e. 'removing all means of pursuit', appears to be the meaning of the words. But the expression is ridiculously extravagant: and probably there is some defect in the text.

1129. **μὲν**. *You are not mad, I suppose?* See on 676.

1132. **τοῖσδε**. MSS. *τοῖσι* or *τοῖς γε*.

1136. **τέκνων σῶν δίπτυχος γονή** = *the two children born of you*, *τέκνων* being genitive of definition.

1138. **ἥσθημεν**, see *ἥδομαι*.

1139. **δι' οἴκων**, the reading implied by the ancient paraphrase *κατὰ τὴν οἰκίαν*. MSS. **δι' ὤτων**, *whispered from ear to ear*.

1140. **ἐσπεῖσθαι**. See *σπένδω*, and the deponent *σπένδομαι*.

1142. **ἡδονῆς ὕπο**. The servant has to explain, for the purpose of the story, how he came to be in the women's part of the house (*γυναικωνῖτις*) from which he would usually be excluded, and to see what took place there. He was so much occupied with the children and the joy at the supposed pacification as to forget his manners.

1143. **στέγας**, accusative of motion towards or to; the construction is poetical.

1144. **θαυμάζομεν**, *revere.* The selfish and frivolous behaviour of the bride is purposely dwelt upon in order to avert from her for the moment the compassion of the spectator.

1145. **τέκνων ξυνωρίδα.** The same metaphor occurs in *Phoen.* 1085 and 1618.

1149. **μυσαχθεῖσα,** see *μυσάττομαι.*

1150. **ἀφῄρει,** *tried to check.* On this sense of *αἱρέω* and its compounds see 372.

1151. **οὐ μὴ...ἔσει;** The interrogative *οὐ μὴ* with the second persons of the future indicative is equivalent to a prohibition, *οὐ μὴ ποιήσεις;* = *μὴ ποίει: οὐ μὴ ἔσει..., παύσει δέ;* = do not be .., but cease... Cf. *Bacch.* 343 *οὐ μὴ προσοίσεις χεῖρα βακχεύσεις δ' ἰών; do not lay a hand upon me, but go and worship Bacchus.* This form of imperative has always a tone of protest, and often, as here, that of an appeal to the sense of the person addressed: Jason coaxes his wife like a fractious child. The origin of the use is disputed. Some make *οὐ μὴ ποιήσεις;* = *will you not not-do?* = *will you not abstain from doing?* = *do not do.* The objection to this is that the second negative would then naturally be *οὐ*. Others, therefore, think that *μὴ ποιήσεις;* here as elsewhere = the Latin *num facies? surely you will not do, will you?* and that *οὐ* was originally a negative out of construction = the English *nay.*

1153. **οὕσπερ ἄν.** Supply *νομίζῃ.*

1155. **ἀφεῖναι,** see *ἀφίημι.* **ἐμὴν χάριν.** The possessive pronoun is used objectively, *as a favour to me,* i.e. *for my sake.* Compare the objective genitive.

1156. **ἠνέσχετο.** *ἠν-έ-σχετο,* with double augment, used as the aorist of *ἀνέχομαι resist.*

1157. *Before the father and children were a long distance off.* *ἀπεῖναι...στάσιν* = the prose *ἀφεστηκέναι...ἀπόστασιν* (acc. cognate) *to be removed a...distance.* MSS. *τέκνα σέθεν,* which of course will not scan. Others read *πατέρα καὶ παῖδας σέθεν.* Even so the words, however, would mean rather *thy father and children.* In *Bacch.* 1276 we have *παῖς ἐγένετο τῷ ἐμῷ πόσει Πενθεὺς ἐμῇ τε καὶ πατρὸς κοινωνίᾳ, a child Pentheus was born to my husband from the union of me and his father,* but the parallel to this would be *παῖδας σέθεν καὶ πατέρα (αὐτῶν).* A possessive pronoun may be supplied from any preceding noun, but the noun should precede.

Prof. Robinson Ellis writes, "May not the original here have been *μακρὰν ἀπεῖναι πατέρα σὺν τέκνοις σέθεν: -ας* from *-οις,* and then *ς* falling out before the initial *σ* of *σέθεν.* As soon as

τέκνοις became *τέκνα*, *σὺν* was changed to *καί*." This deduction is not unsatisfactory, though it is not quite plain why the copyist who had before him *σὺν τέκνα σέθεν* did not make the obvious correction *τέκνοις*. But the proposed reading scarcely removes the difficulty.

1159—1166. This passage is a curious illustration of the 'irony' or double meaning so congenial to the Attic mind and so frequent in the Attic poets. It has been seen that Euripides did not forget the parallel between the *κόσμος* presented at weddings and that presented at funerals, and is careful to make use of the fact that Medea's murderous offerings may be regarded in either aspect. See on 957. It cannot, therefore, be an accident that the same suggestion is sustained throughout the whole of the present description. Every detail is carefully studied to foreshadow the close-impending doom; every gesture of the delighted girl has a terrible significance. She attires herself in the fine robes and wreath of a corpse, doing unconsciously what Alkestis does consciously and in the foreknowledge of immediate death (*Alk.* 160); she smooths her hair, as if laying herself out, before the hand-mirror which, as we know from excavations, so young and beautiful a woman would have beside her in the grave; she beholds her '*breathless* counterfeit' and smiles, not perceiving that it is a prophecy; she walks through her rooms to practise paces, when, had she known her fate, she would have been making the same round to pay her last devotions at her oratories (*Alk.* 170); she affects a languishing gait, and falls into a gesture (*ἁβρὸν βαίνειν*) characteristic of the mourners at a funeral (*ἁβροβάται*, Aesch. *Pers.* 1072. Cf. Eur. *Hel.* 1078, *σοφῶταθ' ἁβρὸν πόδα τιθεῖσα*, said of a woman who cleverly and for a purpose imitates them); she admires the fair skin and *straight sinew* (note this very peculiar expression) of her pointed foot, little knowing how soon its whiteness will be the whiteness of death and the sinew straightened for ever.

1169. She faints. **μὴ χαμαὶ πεσεῖν** expresses the result of the action. **φθάνει ἐμπεσοῦσα**: *she sank upon a seat scarcely in time to escape falling on the ground.* *φθάνειν ποιῶν τι* = *to do a thing sooner;* see the Dictionary under *φθάνειν*.

1171. **γεραιά**, and therefore superstitious. **που**, *perhaps, probably.*

1172. **Πανὸς ὀργάς**, *a fit* or *transport from Pan.* Particular affections of the senses or feelings were attributed by the Greeks to the influence of particular deities; and sudden seizures especially to Pan: hence our 'panic terror', *πανικὸς φόβος.* Like powers were ascribed to Hekate, Kybele, and other divinities.

1173. ὀλολύζειν, ὀλολυγή, describe the cry with which women accompanied sacrifices and other religious acts: here it is intended to propitiate the god supposed to be passing.

1174. The turning of the eyes upwards is a frequent accompaniment of fainting. MSS. ὀμμάτων τ' ἀπὸ κόρας στρέφουσαν, i.e. ἀποστρέφουσαν (*turning away*) κ. ο., but the division of a compound verb (tmesis) cannot extend over two verses, and the sense is inappropriate.

1176. Construction—ἧκεν (aor. of ἵημι) μ. κ., ἀντίμολπον ὀλολυγῆς, *answering the cry with different note.* Compare the construction of the genitive with such adjectives as ἐναντίος.

1181—4. The fainting of the princess lasted as long as it would take a quick walker to complete a stadion, that is a running-course of six *plethra* or 600 feet, which was the length of the stadion at Olympia. Take together ἤδη...ἂν ἥπτετο ἡ δὲ..., *he would have reached...and*—we should say 'when'—*she*, etc. κῶλον δρόμου is the 'arm' or side of the course, which was in shape like a hair-pin, two parallels joined by a semicircular turn. To traverse the return-arm of the course was in Greek κάμπτειν θάτερον κῶλον (Aesch. *Ag.* 334): here ἀνέλκων κῶλον stands for κάμπτων κῶλον.

The word ἀνέλκων, *dragging back*, is, however, unsuitable and probably incorrect: ἀνακλῶν (ἀνακλάω), ἀνελθών, and other corrections have been suggested.

Others take κῶλον to be the *limb* of the walker, and suppose ἀνέλκων κῶλον, *lifting leg*, to signify *stepping lightly*. In this case δρόμου depends upon τερμόνων.

1183. **ἠγείρετο ἐκ μύσαντος ὄμματος**, 'she waked from a closed eye', i.e. from the condition of having her eyes closed. The preposition ἐξ is frequently so used. **ἀναύγου**, *lightless*, or *lustreless* (ἄναυγος from αὐγή), is a conjectural substitute for **ἀναύδου**, *speechless*, the reading of the MSS, which others retain, explaining *speechless eye* to be an eye which shows that the power of speech is lost.

1187. **ἵει**, imperfect tense.

1190. Observe the difference of the tenses, ἀναστᾶσα, the momentary action, and πυρουμένη, *taking fire* as she went. Others ἀνᾴξασ' from ἀναΐσσω, *springing up*, a more picturesque word.

1193. σύνδεσμα may be either (1) the objective accusative after εἶχε *held*, or (2) the accusative of respect after ἀραρότως εἶχε, *was firm as to its fastening* (see Dictionary under ἔχειν). The second is the better as the fastening holds the gold, not

the gold the fastening. Others read *χρυσοῦν*, making *σύνδεσμα* nominative to *εἶχε* (*held*), and supplying *αὐτὸν it* (i.e. *στέφανον*) as the accusative.

1194. After **μᾶλλον** we must supply in thought such words as *ἢ ἐκωλύετο the fire*, far from being checked, *rather*, etc. *μᾶλλον* may also be taken with *ἔσειε, as she shook her more violently.*

ἐλάπτετο, imperfect middle; supply *αὐτὴν*, i.e. *κόμην*, *devoured it twice as fast*, the fire being compared to a tongue. Note the similar *παμφάγου* 1187, *ἔδαπτον* 1189, *γναθμοῖς* 1201. **ἐλάμπετο** MSS.; *λάμπεσθαι* means *to be illuminated*, and therefore *πῦρ λάμπεται* is not a possible expression. Others *ἐδάπτετο*, or *ἐδαίετο*.

1196. **τῷ τεκόντι** *to a parent:* see on 1094. **δυσμαθὴς ἰδεῖν**, *unrecognizable to see*, or, as we should say, *by sight.*

1197. **δῆλος**, an irregular feminine, usually *δήλη*: cf. *μῶρος* in 61. The MSS. of Euripides exhibit many such.

κατάστασις = *τὸ καθιστάναι*, a medical term; *the placing* (or *tracing*) *of the eyes was no plain matter:* it was not easy to say where or what like they had been. **εὐφυὲς**, *natural*, also a medical term; it is in construction predicate, not epithet.

1200. **πεύκινον δάκρυ**, *tear of the pine*, resin.

1203. *We had the event to warn us* (as a teacher).

1204. **ἀγνωσίᾳ**, causal dative constructed with *προσπίτνει.*

1205. **παρελθὼν**, *entering.* See 1137. MSS. *προσελθών.*

1206. **δέμας.** Other MSS. **χέρας.** Either phrase is correct.

1209. **τὸν γέροντα τύμβον**, *this old grave*, that is, himself, so old as to be rather a living tomb than a man. Persons in extreme age were called *τυμβογέροντες*, of which this is an exaggeration for pathos. So in *Herakl.* 166, *γέροντος εἵνεκα τύμβου.*

1213. **προσείχετο.** Note the tense: 'he began to be held = *he found himself held.*

1215. **ἐξαναστῆσαι**, *raise up*, a word appropriate to *δέμας*, 1212, but not to *γόνυ*, and probably repeated by the copyist's mistake.

1216. The corpse, clinging to the old man by the poisoned robes, appeared to struggle against his efforts.

ἄγοι, *pulled.* Cf. *Bacch.* 1064, *λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον κατῆγεν ἦγεν, ἦγεν εἰς μέλαν πέδον.* The optative

is used because the clause is frequentative, meaning 'so often as he pulled'.

1218. **ἀπέσβη**, *he sank*, literally *was quenched*, aor. of ἀποσβέννυμι.

1221. **ποθεινὴ δὴ κλύουσι συμφορά**, *a tale, forsooth, that one may well yearn to hear*, a reproachful allusion to Medea's cruel eagerness for the description (1133): δὴ implies here, as often, that the accompanying words are ironical. Literally, *an event desirable to those hearing of it.* In regular prose the article (τοῖς κλύουσι) would be required, but in poetry it is sometimes omitted.

Prof. Robinson Ellis has suggested to me the reading ποθ. καὶ κλύουσι σ., *a tale fit to make regrets even in a listener*, much more in an eye-witness. The sense is excellent, but I cannot find authority for the rendering of ποθεινή. ποθεινός appears to signify *causing desire*, not *causing sorrow*. The English *regret*, *regrettable*, bear both meanings, but the ambiguity does not, so far as I know, extend to ποθεινός.

MSS. ποθεινὴ δακρύουσι or δακρύοισι. The first will not scan; the second has no meaning.

1222. *As for thy prospect, that I leave* (let that be) *out of question.* **τὸ σὸν**, *thy case* or *part in the matter*.

1223. **γνώσει αὐτή**, *thou wilt thyself discover*, i.e. it belongs to thee to discover.

1225—1227. *And I will say without shrinking that men who pretend to be subtle and students of words greatly waste their pains:* literally *incur great waste* or *loss*, cf. 581. As these lines interrupt the simple connexion between 1224 and 1228, and as Euripides would scarcely lead up to a remark on the difference between the exact meaning of the two similar words, εὐτυχής and εὐδαίμων, by first observing that subtlety in words is a waste of pains, we may safely suppose that 1225—1227 do not belong to this place. They appear to be by Euripides, and were perhaps written in the margin of a copy of the *Medea* by a reader who thought, with justice, that the story of the messenger has a lame conclusion, so that in this case at least there is a 'waste of subtlety'. Ancient MSS. not unfrequently contain passages inserted in this way.

[Some modern texts have μωρίαν for ζημίαν: but this conjecture has no probability, and is not supported by the Euripidean use of μωρία.]

1227. **τούτους**. The superfluous demonstrative here resumes the participial description τοὺς δοκοῦντας κ.τ.λ.; more

often it resumes a relative clause, such as ὅσοι δοκοῦσιν κ.τ.λ. would be here.

1228—1230. **εὐδαίμων...εὐτυχής** = *happy...fortunate.* The accurate interpretation of words, together with all other linguistic study, was in the time of Euripides perfectly new to the Greeks. It was one of the sciences professed and developed by the *σοφισταί*, or public instructors, a class whose importance belongs to the period from 450 to 400 B.C. One of them, Prodikos of Keos, gave especial attention to the distinction of synonyms. The general interest excited by such enquiries, when novel, accounts for the introduction of the present quibble into a poetical work designed to catch the popular ear, but it is none the less a blemish. **ὄλβου**, material *wealth.* **ἐπιρρυέντος**, see *ἐπιρρέω*.

1231. See the *Analysis.* **ἔοικε**, *seems likely.*

1232. **ἐνδίκως Ἰάσονι.** These words are to be emphasized and taken closely together, as appears from their relation and place in the sentence: the accumulation of the day's calamities is *just as regards Jason* (dative of the person interested), who has deserved his punishment. The Chorus imply by contrast regret for the fate of his innocent bride, which is more directly expressed in the following verses.

1233. **σου ξυμφορὰς οἰκτείρομεν**, an extremely rare arrangement of cases; the usual construction is *σε ξυμφορῶν οἰκτείρομεν, we pity thee for thy fate.*

1234. **δόμους** or **πύλας**, both MS. readings.

1235. **γάμων ἕκατι τῶν Ἰάσονος**, *as the price of wedding with a Jason*, the name again bearing an indignant emphasis.

1236. There is a slight pause after the significant *τοὔργον. I am resolved upon the deed—to slay*, etc.

1237. **κτανούσῃ...ἄγουσαν.** Where the complement or indirect object (*μοι*) of a principal verb (*δέδοκται*) also supplies the unexpressed accusative-subject (*με*) to a dependent infinitive (*ἀφορμᾶσθαι* or *ἐκδοῦναι*), a participle combined with the dependent infinitive may agree either with the complement or with the unexpressed accusative; and sometimes, as here, the construction varies from one to the other. Cf. *προσλαβόντι ...ἑκόντα* in Aesch. *Prom.* 216, *κράτιστα μοι...ἐφαίνετ' εἶναι προσλαβόντι μητέρα ἑκόντα ἑκόντι Ζηνὶ συμπαραστατεῖν, it seemed to me best to take with me my mother and to give the willing Zeus my willing aid.* In such cases the accusative participle is generally more closely connected in sense with the infinitive than the other; here for instance *κτανεῖν* and *ἀφορμᾶσθαι*

express separate actions, ἄγειν σχολὴν and ἐκδοῦναι are two aspects of the same proceeding, *by inaction to surrender*.

1240. **πάντως**, *any way*, whether I slay them or no. It is very important to observe that πᾶς is a Greek equivalent for *any* as well as for *every*.

1241. **ἡμεῖς**. The plural, not the singular, is used, because it is the character (of parent), not the individual, which is in question. The same effect is given in English when the speaker puts, in the place of 'I', a description of himself or herself, as for instance here, *The parent shall slay them who gave them birth*.

1243. **μὴ οὐ πράσσειν**. MSS. μὴ πράσσειν, but usage requires the double negative after the interrogative τί μέλλω; and generally after all verbs signifying to abstain or be hindered from doing, when the principal sentence is negative or interrogative. *I am prevented from entering* is κωλύομαι μὴ εἰσιέναι, *I am not prevented from entering* οὐ κωλύομαι μὴ οὐκ εἰσιέναι, *what prevents me from entering?* τί με κωλύει μὴ οὐκ εἰσιέναι;

The junction of the opposed adjectives δεινὰ...ἀναγκαῖα, *horrible but inevitable*, by the simple καὶ is unusual. So is the use of πράσσειν κακὰ, which commonly takes an accusative, as πράσσω ἐκεῖνον κακά, *I do him wrong*.

1245. **βαλβῖδα βίου**, *a life-beginning*, forms as it were a compound substantive in the accusative case, and hence the case of the adj. λυπηρὰν which belongs in sense equally to both. βαλβίς is properly the starting-line of a race-course.

1249. **ὅμως**, not strictly necessary to the sense, forms, according to Greek usage, part of the concessive clause—*though nevertheless* being a stronger substitute for *though*. There is therefore no break of the verse after σφ'.

1250. **τε...δὲ**. The substitution of δὲ for the τε or καί, which we should expect, marks that the thought is interrupted and does not come to its natural conclusion. It would have run, for example, thus, φίλοι τ' ἔφυσαν καὶ φιλοῦσ' οὐ παύσομαι. But Medea, overcome by the violence of contending feelings, suddenly breaks off with a cry of misery and hastily quits the stage. Cf. *Phoen.* 1625, σοί τ' εὖ λέλεκται γόνατα μὴ χρώζειν ἐμά, ἐγὼ δὲ ναίειν οὐκ ἐάσαιμ' ἂν χθόνα, where the persuasive tone is changed for the peremptory *As you are well resolved not to beseech, so—nay, I say thou shalt not bide in the land.*

1251—1270. This passage consists of a strophe and antistrophe in *dochmiac* metre. The regular foot of this metre is ⏑––⏑–, two iambi separated by a long syllable, e.g. τέκνοις

προσβαλεῖν χέρ' αὐτοκτόνον, but several variations are permitted, such as ⏑⏑⏑–⏑– φόβος ὑπ' ἀνέρων, ⏑⏑⏑⏑⏑⏑– κατίδετ' ἴδετε τὰν, in which two short syllables take the place of one long, and others. With regard to the limits of these variations there is a dispute, with which it is not necessary to trouble the student at present. The passage is printed here with MS. readings throughout (except in 1269), and (with the same exception) is without obscurity. Those who maintain the necessity of a stricter correspondence between the strophe and antistrophe of a dochmiac chorus give various corrections: for example, a critic in *The Athenaeum*, Nov. 5, 1881, proposes αἷμά περ for αἵματι 1256, μάταν ἆρα for μάταν ἄρα (so some MSS.) 1262, σοι βαρὺς for σοι φρενῶν βαρὺς 1265, καί σε δυσμενὴς for καὶ δυσμενὴς 1266. The dochmiac metre is specially used to express agitation and excitement.

1251. The goddess *Earth* is adjured to prevent the crime meditated, because it will outrage her sacred presence; the *Sun*, for the same reason, and also because as an ancestor of Medea he may be expected to protect his descendants.

1253. **οὐλομέναν.** Epic form of ὀλομέναν aor. participle of ὄλλυμι.

1254. **αὐτοκτόνον.** The prefix αὐτο- in αὐτοκτόνος, αὐτόχειρ, αὐτοφόντης, etc. may express not only *self*-murder but also *kin*-murder. See 1269, 1281.

1256. Construction: φόβος ἐστὶν αἵματι θεοῦ πίτνειν ὑπ' ἀνέρων, *divine blood is in fear* (*danger*) *of being shed by human hands.* **πίτνειν ὑπ' ἀνέρων.** In Greek a neuter verb may take the same construction as the equivalent passive. Here πίτνειν = ἐκχεῖσθαι. So ἐξελαύνειν Καλλίαν ἐκ πόλεως is *to banish Kallias*, ἐκπεσεῖν ὑπὸ Καλλίου ἐκ πόλεως *to be banished by Kallias.* The epic ἀνέρων for ἀνδρῶν is used by the Attic dramatists in choric and other lyrical passages only.

1260. **φονίαν τάλαινάν τε...ὑπ' ἀλαστόρων,** *by fiends made bloody and cruel.* The construction of ὑπὸ and genitive with these adjectives is very similar to the use with neuter verbs; see last note. ἀλάστορες. According to Greek belief the perpetrators of great crimes, and particularly those who outraged their near relations, were pursued by evil beings who drove them to the commission of fresh crimes and at last brought them to punishment. Medea in betraying her father and murdering her brother had exposed herself to these ἀλάστορες, as well as by the murder of Pelias. Cf. 1333.

1261. **μάταν ἔρρει,** *is vainly wasted.* ἔρρω which appears originally to have meant simply *go*, acquired like οἴχομαι the

sense *be lost, perish*, and this sense in the case of ἔρρω ultimately excluded the original.

1266. **προσπίτνει.** Here apparently *assail* governing σοι. If so, the use is unique; προσπίτνειν commonly means *to fall upon* in the sense of *to embrace* and hence *to supplicate:* but see Aesch. *Pers.* 461 where it is used of arrows *falling.* **φόνος ἀμείβεται,** *Murder responds*, i.e. rises up in the soul at the bidding of Wrath (χόλος).

1268—1270. The MSS. give

> *χαλεπὰ γὰρ βροτοῖς ὁμογενῆ μιά-*
> *σματ' ἐπὶ γαῖαν αὐτοφόνταις συνῳ-*
> *δα θεόθεν πίτνοντ' ἐπὶ δόμοις ἄχη,*

with variations ξυνῳδὰ and σύνοιδα. So written the words have neither construction nor sense, and are clearly in some way erroneous. The translation of the text adopted is *For the pollution of kindred blood is dangerous to man, and I know that ever afresh* (ἔτι) *woes fall from heaven upon the murderous house.* On this theory of divine punishment see 1260 and note. **χαλεπὰ,** *difficult to bear.* **αὐτοφόνταισιν** may be either an adjective agreeing with δόμοις, or a substantive *for murderers;* if a substantive it is dative of the person interested and would be rendered in English by the possessive, *upon the house of the murderer.*

[Dr L. Schmidt proposes μιάσματ'...αἰάν', i.e. αἰανὰ from αἰανὸς, two short syllables being supposed to be lost before αἰάν'.]

1271. The cries of the children are heard within.

1272 is probably spurious.

1273—1292. A second strophe and antistrophe in dochmiac metre, interrupted in three places (but see note on 1282) by iambic couplets.

1275. **παρέλθω;** deliberative subjunctive, *am I to enter?* English *shall I?*

1276. Observe carefully that τέκνοις does not mean *from the children*, which would require τέκνων, but is the favourite Greek dative of the person interested, literally *to keep off death for the children.* Cf. *Herakl.* 840, οὐκ ἀρήξετ' αἰσχύνην πόλει and ἀμύνειν in *Rhes.* 787, ἐγὼ δ' ἀμύνων θῆρας ἐξεγείρομαι πώλοισιν.

1277. **ἐν δέοντι γάρ.** Supply ἀρήξετε or the like, from the preceding imperative; *you will aid where there is need*, i.e. your aid is needed.

1278. **ἀρκύων ξίφους**, *sword-net*, a forced metaphor. An armed ambush is called βρόχοι ξιφήφοροι *sworded snare* in *Herc. Fur.* 729, but this is different. It is not improbable that 1278 is interpolated and that in reality only one child here speaks, the other being already slain.

1279. **ἄρ' ἦσθα.** ἄρα with the imperfect marks the discovery of something true before but not observed; *thou wast*—we should say *art—then.*

1280. **ἅτις**, causal relative, *seeing that thou;* Latin *qui* with the subjunctive. **τέκνων** is 'attracted' to the case of the relative **ὧν**, for κτενεῖς τέκνα, ὧν ἄροτον ἔτεκες. ὧν is genitive of that in which a thing consists; we may render in English *wilt slay thy children, the seed that thou didst bear.* Others ὅν, which would be represented by *wilt slay the child-seed* (τέκνων ἄροτον) *which thou didst bear.*

1282. **μίαν.** Probably Themisto, whose story with that of Ino was dramatised by Euripides in a lost play bearing the name of *Ino.* Themisto, intending to murder the children of Ino, was deceived by Ino so as to murder her own, and on discovering the truth slew herself—flung herself into the sea, if we accept the allusion here. The iambic lines 1284, 1285, which refer the allusion to Ino, were probably inserted by the error of a commentator, as Ino did not murder her children; she and her husband Athamas were maddened by Hera (ἡ Διὸς δάμαρ, 1284); Athamas slew their elder child, and Ino drowned herself with the younger.

1283. **βαλεῖν** for the prose προσβαλεῖν, *to lay upon*, governing the dative τέκνοις. Cf. *Phoen.* 1535. The MSS. readings ἐν φίλοις χεῖρα προσβαλεῖν, ἐν φίλοις χεῖρα βαλεῖν are incorrect in construction.

1285. **ἔπεμψεν ἄλῃ**, *sent in frenzy;* the dative is used like the Latin ablative of circumstance. See 1295.

1286. Even Themisto, the only murderess of her children whom the Chorus can call to mind, did not do the act with knowledge, and condemned herself by suicide. **πίτνει**, *flung herself.* See 1170 and note on 1256. **φόνῳ**, causal dative, *because of.* Cf. *Bacch.* 1120, μηδὲ ταῖς ἐμαῖς ἁμαρτίαισι σπέρμα σὸν κατακτάνῃς, *do not slay thy offspring because of my transgression.*

1287. This and the next line are metrically superfluous and probably have the same origin as 1284, 1285.

1290. **τί...δεινόν;** *what after this* (ἔτι) *can be strange?* the climax of the horrible is already reached.

1292. **βροτοῖς ἔρεξας**, *hast caused among* (lit. *for*) *men*, not *hast done to men*, which would require *βροτούς*.

1293. Jason enters accompanied by servants (see 1314). He questions the women sternly as to the whereabouts of Medea. It must be remembered that he knows their sympathy, and may well divine their privity to the murder of the princess. It is this which gives meaning to the words *who stand near this house*. He implies that after what has happened the neighbourhood is suspicious.

1294. **ἡ τὰ δείν' εἰργασμένη.** Jason shrinks instinctively from describing the murder in plain words, and calls it *this horrible thing*.

1295. **τοῖσδ' ἔτ'.** MSS. *τοῖσδε γ'* or *τοῖσιν.* **φυγῇ**, for the construction compare *ἄλῃ*, 1285.

1296. In construction *νιν* and *γῆς* depend upon *δεῖ*, while *σφε κρυφθῆναι κάτω* is 'epexegetic' or explanatory; literally therefore, *she needs the earth, for her to be hidden under*, i.e. *she needs the earth to hide under*. For the construction *δεῖ τινά τινος*, see the Dictionary under *δέω*. In the next clause the construction, as frequently happens in Greek, is slightly modified—*or she must soar etc.* **βάθος αἰθέρος**, translated by 'the azure *deep of air*'.

1301. **ἀλλὰ...γὰρ** marks an interruption of thought. Cf. 1085, 1344.

1302. **κακῶς** belongs both to *ἔδρασεν* and *ἔρξουσιν*: the subject (*ἐκεῖνοι*) to *ἔρξουσιν* is to be supplied from the relative *οὕς*.

1304. *Lest the relations* (of the murdered bride) *do me them some harm*, as an English writer might have said in the 16th century. The direct object of *δράσωσι* is *αὐτοὺς* supplied from *παίδων*: *μοι* is dative of the person interested. **τι**, emphatic, often used in a bad sense.

1305. **μητρῷον**, *done by their mother.*

1306. **οἷ κακῶν**, *how far in misery*: a partitive genitive, as in *ποῦ γῆς*; *where in the world?*

1307. **οὐ...ἂν ἐφθέγξω.** In negative conditional sentences of this form the protasis (here *εἰ ᾔδησθα*) is frequently omitted.

1308. **ἦ που**; *Certainly it may be?* or in English, *Ah, doubtless*, anticipates without surprise, and has here a sarcastic force. *ἦ που* is generally used in positive assertions, but there seems to be no reason why it should not be used with an interrogative tone in such a case as the present, which differs

widely from 695, where see note. It is possible, however, that we ought to read, *ἤ που Or perhaps.*

1309. **παῖδες σέθεν** together.

1310. **τί λέξεις;** In questions of this kind, expressing extreme horror and dismay, the verb is frequently put in the future (cf. *Hel.* 780, *Hipp.* 353, *Hec.* 511, 713, 1124, *Ion* 1113, *Phoen.* 1274) as if the speaker, unable to believe his ears, waited to be told again before grasping the sense.

1311. Literally, *Think from this moment* (*δὴ* here nearly synonymous with *ἤδη*) *in the belief that thy children are no more*, i.e. *Thy children are not: take it for certain.* *ὡς* with the genitive absolute states a fact ascertained or presupposed.

1312. Jason is still half incredulous with amazement. Hence *γὰρ*, which in such questions often seems to imply a thought—*it cannot be for*, etc. In English we say *Where then? How then?* and the like.

1316. **τὴν δὲ...φόνῳ.** The sentence which would have concluded regularly in such a form as *τὴν δὲ τίσουσαν φόνον*, is modified in order to express more emphatically the purpose of revenge: *both horrible things, the children dead, and her—she shall pay with her blood.* Other MSS. *τίσωμαι*, depending on *ὡς*—*that she may pay.*

1317. From the old Greek commentary and introduction to the play we learn that Medea, with the bodies of the children, here appears in a chariot drawn by dragons (*ἐπὶ ἅρματος δρακόντων πτερωτῶν*), and no doubt raised above the stage by machinery. She is secure of her flight to Athens, and defies Jason in safety.

ἀναμοχλεύεις, *unbarrest.* *μοχλὸς* is here the *bar* of the gate (not a *lever*). The preposition in *ἀναμοχλεύειν* has a negative force as in *ἀνακαλύπτειν.*

1327. **ἥλιόν τε καὶ γαῖαν.** See on 1251.

1329. The truth, which Jason *now perceives but missed before*, is set forth in 1333, *the gods have directed upon me the avenging spirit of thy family;* a wife laden with the curses of a father and brother could but bring ill to her husband.

1330. **δόμον**, *βαρβάρου* must be supplied.

1333. **τῶν σῶν**, masculine. *οἱ σοί = thy friends.* *τὸν σὸν* or *τὸν σὸν δ'* MSS. On *ἀλάστωρ* see 1260.

1334. **κτανοῦσα παρέστιον**, *at the hearth*, the place sacred to family union. According to another version of the story, Apsyrtos was slain upon the Argo.

1337. **ἀνδρὶ τῷδε** = *ἐμοί*, and so frequently in all cases.

1340. **ὧν.** The plural Ἑλληνίδων is to be supplied from the general Ἑλληνίς, *any Greek*.

1341. **κῆδος**, in apposition not to σε but to the notion γάμον implied in γῆμαί σε—in full, 'with whom to wed was an alliance etc.'

1342. **λέαιναν**: we should choose *tigress* as the symbol of cruelty; but the lion and lioness had a less noble name to Greek ears. **Τυρσηνίδος.** This is geographically vague, as the Messenian strait associated with Scylla is not 'Tyrrhene' or Tuscan in the usual sense. The point of the epithet here is to show that Scylla, like Medea, was barbarian.

1346. **αἰσχροποιέ**, *artist in villainy*. He taunts her with being a professional murderess and poisoner (φαρμακίς), alluding to her successive victims, Apsyrtos, Pelias, his daughters, the princess, Kreon, and her own children. The termination -ποιος belongs to trade-names, as λογχοποιός, *spear-maker; ἀνδριαντοποιός, statuary*, etc. **τέχνην μιαιφόνε**, *murderous by trade*, lit. *as to trade*, pursuing the idea of *αἰσχροποιός*. **τέκνων μιαιφόνε** MSS., which the copyists supposed to mean *murderess of thy children*, but the adj. *μιαιφόνος* cannot govern a genitive.

1347. **πάρα** = πάρεστι (observe the accent).

1350. **ἕξω προσειπεῖν ζῶντας.** Two constructions are in point of grammar equally possible: (1) *I shall not be able to speak to my children alive*; (2)—taking παῖδας as the subject of προσειπεῖν, and προσειπεῖν ζῶντας as explanatory of ἕξω παῖδας —*I shall not have the children surviving to bid me farewell.* προσειπεῖν has in addition to its general meaning the special sense of *to give last greeting* or bid adieu (see *Hipp.* 1099, προσείπαθ' ἡμᾶς καὶ προπέμψατε χθονός), and was applied technically to the solemn farewell which formed part of the Greek ritual for the dead (see *Alkest.* 609, τὴν θανοῦσαν ὡς νομίζεται προσείπατε). According to Greek sentiment, to be buried by one's children was a matter of immense importance and one of the chief objects of marriage (see 1035 of this play, *Alk.* 662, and many other passages); and this gives much probability to the second interpretation, especially as the first, though apparently simpler, would rather require οὐκέτι instead of οὐ, and makes ζῶντας superfluous.

ἀπώλεσα, MSS. Others **ἀπώλεσας**, which is more forcible. Jason would naturally end with a reproach.

1351. **μακρὰν ἂν ἐξέτεινα**, a colloquial ellipse in which λόγους, ῥῆσιν or the like must be supplied. It occurs also in Aesch. *Ag.* 916.

1353. *How you have been done by and how you did by me*, cf. 488. There is practically little difference here between the perf. *πέπονθας* and the aorist *εἰργάσω*, but the perfect emphasizes the *permanence* of the undischarged debt of gratitude. It is important to remember that the Greek perfect, differing in this from the English perfect, frequently expresses the present result of past actions; thus *ὁ εὖ πεπονθώς* means *a person under obligation*. **εἰργάσω.** The form of the augment is exceptional, *ἐ-* generally becoming *ἠ-* in augmented tenses. The reason of this is that *εἰ-* in *εἰργασάμην* is not really a temporal augment, but a contraction from *ἐ-εργασάμην*. The verb *ἐργάζομαι* once had an initial *ϝ* (digamma = English *w*) and therefore like other verbs beginning with a consonant, took the syllabic augment.

1356. **προθεὶς**, *offered*. Some MSS. **προσθεὶς**, *added*, that is, *gave you your second wife*.

1357. **ἀνατὶ.** Some MSS. *ἀτίμως* or *ἄτιμον*. **ἐκβαλεῖν** future infinitive, depending on *ἔμελλε* supplied.

1358. **πρὸς ταῦτα**, *in face of this*, a frequent formula of defiance, implying that the speaker will hold to what he has said. It may be rendered in English by *So*. **καὶ λέαιναν**, *even lioness* or other name that pleases you.

1359 inserted in imitation of 1342 to complete the construction of *καὶ λέαιναν*, which was supposed to mean *both a lioness*... **Τυρσηνὸν πέδον.** Scylla did not *dwell on Tyrrhene ground*, nor on any 'ground' (see on 1342), nor would Euripides have given this precision to his poetical geography.

1360. **ἀνθηψάμην**, *gripped*, or, as we should say, *wrung*.

1362. **λύει** = *λυσιτελεῖ*. *ἄλγος*, nominative. Another construction is also grammatically possible (*τό σε μὴ ἐγγελᾶν*) *λύει ἄλγος*, *it relieves the pain*.

1364. **νόσῳ**, *weakness* (moral).

1367. **κἠξίωσας** = *καὶ ἠξίωσας*. The *καὶ* puts emphasis on the word—*Was it* worth *to thee?*

1369. **σοὶ...κακά**, *in thy sight all is evil*, i.e. thy evil mind turns all things to harm. Others **σοῦ**, partitive genitive; *in thee all is evil*, thou hast no virtue.

1370. Medea wisely changes the subject. **γὰρ** (I say this), *for*. In such cases we do not in our idiom use any conjunction, but the frequency of disconnected sentences (asyndeta) is one of the chief differences of English as compared with Greek.

1371. **οἶμαι**, like the Latin *opinor*, often expresses not doubt but assurance, *nay, surely* or *I trow*. MSS. *οἴμοι*, *ὤμοι*,

or ᾦμοι. Others ὠμοί, *cruel.* **εἰσί**, emphatic; *live.* **μιάστορες**= ἀλάστορες.

1374. **βάξιν.** *βάξις* is known elsewhere only in two closely connected meanings, (1) *rumour* and (2) *oracular voice: φήμη* is a synonym in both. As neither is suitable here, it is probable that this is a different word, derived not from *βάζειν, to speak* (if such a verb existed) but from *βάζω* (=*βαΰζω*, cf. *κράζω* and *κραυγή*), *to bark* or *make the noise of a dog*, which occurs in Aesch. *Cho.* 881, *κώφοις ἀΰτῶ καὶ καθεύδουσιν μάτην ἄκραντα βάζω, I shriek to the deaf and vainly bay* (like a watch-dog) *without effect to men asleep*, and in Aesch. *Pers.* 590, *οὐδ' ἔτι γλῶσσα βροτοῖσιν ἐν φυλακαῖς· λέλυται γὰρ λαὸς ἐλεύθερα βάζειν, the tongue of mankind is no longer under a muzzle* (or *gag*), *for the people are released to vent their howling freely*, and elsewhere. If so it should be properispomenon—not *βάξις* but *βᾶξις* (cf. *κρῶξις, σῖξις, γρῦξις*). **πικρὸς** is frequently used of unpleasant sounds. Translate, *I am weary of thy harsh snarling.*

[Dr Ludwig Schmidt, while allowing the general correctness of my remarks in the larger edition on *βάζω* in tragedy, suggests the rendering *I loath thy hateful name* ('wir möchten das Wort im Sinne von "Namen" fassen'), referring for illustration to Aesch. *Sept.* 571, *κακοῖσι βάζει πολλὰ Τυδέως βίαν, Ἐρινύος κλητῆρα, πρόσπολον φόνου*, where the translation, *he gives ill names*, is certainly most appropriate, though not necessary, as we may render *he howls reproaches at him.* In fact, if there were really two verbs, (1) *βάζω* meaning primarily *to bark* but applied in a large variety of metaphors to human language of an insolent, defiant, or angry tone, and (2) *βάζω, to speak*, they must have tended to confusion in use, and it will inevitably be difficult for us to distribute the extant examples between them. But if *βάζω, to bark*, will cover the field, *βάζω, to speak*, has yet to prove its existence, nor can any proof be satisfactory which does not include a scientific derivation of the word from some root having that meaning. The Homeric examples of *βάζω* prove, in my judgment, nothing either way, and the strongest argument for *βάζω, to speak*, is the existence of *βάξις* in its common meanings. Without pretending to speak positively, I still think it *possible* that both the *rumour* of a crowd and the crooning *voice* of an oracle were originally called *βάξις* from their sound, which suggested to the ear the prolonged whine of a dog. Of course this origin must have been wholly forgotten before *βάξις* could be used as we find it in literature, but this is a common phenomenon in the history of language.]

1375. **ῥᾴδιον** agrees in gender with the sense (*τὸ ἀπαλλάσσεσθαι*) expressed by *ἀπαλλαγαί, parting is easy.* Cf. *Phoen.* 963, *δῆλον οἵ γ' ἐμοὶ λόγοι, at least what I say is plain.* Such

a concordance is σχῆμα κατὰ σύνεσιν, 'a construction according to the sense.'

1377. **κλαῦσαι**, one MS., the majority **καῦσαι**. If *καῦσαι* be read the order of the words in *θάψαι καὶ καῦσαι* is the reverse of the order in time; or, as the Greek grammarians said, there is a *ὕστερον πρότερον*. **πάρες**, see *παρίημι*.

1379. **Ἥρας τέμενος Ἀκραίας**. There was a temple of Hera Akraia (Juno Acraea) or 'Hera on the Cape,' on a promontory over against Sikyon and therefore in the neighbourhood of Corinth (Liv. XXXII. 23). This is probably the temple here mentioned. Medea will not bury the children in Corinthian soil for the reason next given.

1380. **αὐτοῦ**, *here*, i.e. in Corinth. *καθυβρίσῃ* may be taken absolutely *triumph in rifling the graves*, or may have for object either *παῖδας* (supplied) or *τύμβους*. The first way is perhaps the best. MSS. *αὐτοὺς* or *αὐτῶν*. The use of superfluous pronouns is not according to the style of Euripides.

1381. **γῆ Σισύφου**, Corinth, called from the founder of its royal house, as Athens is called *γαῖα Ἐρεχθέως*. Cf. 405, and on the *ἑορτή* see the commencement of the Introduction.

1386. Medea was a prophetess, as well as an enchantress; in Pindar's fourth Pythian Ode she is made to foretell the fortunes of one of the Argonauts whose descendants, according to the legend, colonized the island of Thera.

1388. **νέων**. MSS. **ἐμῶν**, but this does not give a point which Medea would care to make. It should be observed that this passage (1384—1388) is of doubtful authorship.

1391. **θεὸς ἢ δαίμων**. The *Ἐρινύες* were properly *θεοί*, *Δίκη* not precisely a *goddess* but a *δαίμων* or divine *power*.

1392. **ξειναπάτου** properly 'false to one who befriended thee in a foreign land.' She refers to the relations between herself and Jason in Kolchis.

1393. **φεῦ φεῦ**. *Fie upon thee!* *φεῦ* is an exclamation of anger as well as of grief, and must not everywhere be rendered by 'Alas!'

1396. *This is not yet lamentation; wait till old age be added*, literally *wait for old age also*. i.e. 'The measure of thy punishment and grief is not yet full.' When the father in the natural course would expect *γηροβοσκεῖσθαι*, he would feel more deeply the loss of children.

The anapaestic metre, in which 1389—1419 is written, consisting of dactyls (–⏑⏑), spondees (––), and anapaests (⏑⏑–), is subject to the rule of synaphea (*συνάφεια*, from *συναφής con-*

tinuous, συνάπτω, to fit together) or *continuity* of the lines. Thus if one line ends with a vowel and the next begins with a vowel, the first vowel must be elided (1398), a long vowel or diphthong must be followed by a consonant in the next line (1392), and a short vowel followed by a consonant at the end of a line cannot be counted as long unless the next line begins with a consonant (1394)—in short the rules of scansion for the last syllables of lines are the same as for any other syllables. But in 1396 this rule is violated: *γῆρας* is scanned as two long syllables, though the *α* is short and the next line begins with a vowel. This might be rectified without much injury to the force of the expression by substituting *γῆρασκ'* (*γήρασκε*); but in Eur. *El.* 1333 there is an exception apparently not corrigible. There, as here, the two lines belong to different speakers, and it is probable that in such a case the rule was not strictly observed.

1398. **ἔκτας**, see *κτείνω*.

1399. **στόματος** depends upon *χρῄζω*, and *προσπτύξασθαι* (*αὐτὸ*) is a further explanation (epexegesis)—literally, *I long for the lips of my children to kiss*, i.e. I long to kiss etc. The construction is frequent with verbs of desiring, e.g. Herod. v. 38, *ἔδεε γὰρ δὴ συμμαχίης τινός οἱ μεγάλης ἐξευρεθῆναι, he needed to find out a powerful alliance.*

1401. **προσαυδᾷς**. *Now thou wouldst give them farewell and blessing.* See on *προσειπεῖν* 1350. *προσαυδάω* (in prose *προσαγορεύω*) is the corresponding present tense. **τότε**, the regular Greek equivalent for the English *before*, in contrasts between past and present. **ἀπωσάμενος**, see *ἀπωθέω*.

1408. **πάρα** = *πάρεστι*.

1413. The point of the wish lies, as often, in the participle, *Would I had not begot them, to see them after all* (*ἐπι*) *slain by thee!* **ὄφελον**, properly *ὤφελον*. So *ὄφελε* for *ὤφελε* in anapaests, Aesch. *Pers.* 915. The omission of the augment is commonly admitted by the tragedians only in lyrical passages and in the narratives (*ῥήσεις*) of messengers, such as 1136—1230, in which the influence of the old epic language is stronger. *ὄφελον*, however, seems to be an exception and appears even in later prose. See *ὀφείλω* and cf. 1.

1415—1419. This 'tag' appears at the conclusion of four other plays of Euripides (*Alk.*, *Hel.*, *Bacch.*, *Androm.*), and another at the end of three (*Iph. Taur.*, *Orest.*, *Phoen.*). They were appended in acting without regard to the contents of the play, and sometimes, as here, are not particularly appropriate.

GRAMMATICAL INDEX.

The following table is intended not merely or chiefly to facilitate reference, but to assist the study of the text from the side of grammar. The student is recommended, after reading the play, to work carefully through the passages and notes indicated, especially if he is studying without other help.

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